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VI.

BY ARTHUR M. ABELL.

The palace of Sans Souci, which still annually attracts visitors by the tens of thousands from all parts of the world, was begun by Frederick in 1745 and finished in 1747. The architect was Knobelsdorff, who also built the Royal Opera House. Frederick moved into his new palace immediately after its completion and lived there during the rest of his life. The king's round table at Sans Souci became quite as famous as his concerts. Both have been immortalized on canvas by Adolph von Menzel. The accompanying reproduction of this celebrated painting shows us the monarch seated at the festive board with his intimate friends, most conspicuous among whom is Voltaire, who resided for three years at Frederick's court.

Let us now consider this remarkable potentate in that branch of the musical art in which he became most celebrated—as a performer on the flute. Before the outbreak

older, because of lack of breath and loss of teeth, his playing deteriorated in this respect. It then became a habit with him to cover up his lack of breath by taking liberties with the tempo.

All authorities agree as to his adagio playing. Quantz, Graun, Reichardt, Benda and even Johann Sebastian Bach

of the king's contemporaries, who were otherwise little given to associating sentimentality with their monarch, have testified that his playing of a slow movement frequently brought tears to their eyes. His flute playing served to relieve the terrible inner tension during his military campaigns. His soldiers in camp became so accustomed to his moods that they could tell the mental state of their beloved leader by the manner in which he played a slow movement. Quantz declared that even Frederick's allegro playing proclaimed to him whether the king's soul was troubled or at rest.

A number of flutes and a little traveling clavichord accompanied the great general on all of his military campaigns during the two Silesian Wars. He played the flute daily. It afforded him great pleasure, and he wrote jok-



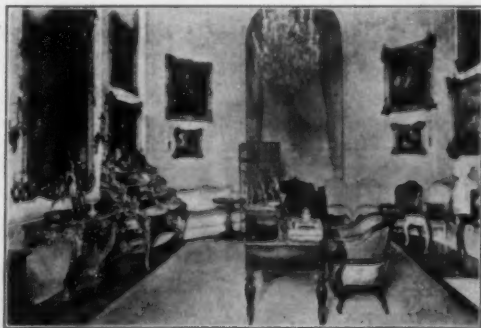
FREDERICK THE GREAT IN HIS OLD AGE INSPECTING HIS TROOPS AT POTSDAM.

of the Seven Years' War the king was wont to take up his flute four and five times daily. He always practised for half an hour immediately after breakfast and then again during the forenoon, after the noonday meal and at the evening concerts he played for two and sometimes three hours. Night and morning he practised regularly and diligently scales and arpeggios that Quantz had written out for him. He also frequently invented exercises of his own. The accompanying one written by him will be found of interest and it testifies to his technical facility on the instrument, for played allegro it is by no means easy. During the Rheinsberg days, while he was still Crown Prince, Frederick frequently played six concertos for flute in succession, a circumstance that testified to his remarkable powers of endurance. There is no lack of testimony written down by the best connoisseurs of the period concerning the monarch's ability and proficiency as a performer on the flute. Some of these opinions are extravagant in their praise. Algarotti, for instance, writes in such superlatives that we



FREDERICK THE GREAT DURING THE LAST YEAR OF HIS LIFE, IN 1786.

himself declared that Frederick played slow movements with deep and intense feeling and with a refined artistic taste. Reichardt, himself a very critical professional musician, once wrote, "The king played an adagio with such depth of feeling and with such noble simplicity and truth that one could seldom listen to it without weeping."



FREDERICK'S PRIVATE CABINET AT SAN SOUCI, WITH THE ORIGINAL FURNITURE.

are justified in supposing that he intentionally flattered the king. But in accordance with the consensus of opinion of the best judges, Frederick was a real virtuoso and far removed from the plane of the amateur. Mara said of him, "He does not play like a king, but plays like a real artist." Burney, another authority, who heard Frederick as late as 1772, when he was sixty years old, wrote, "The king's flute playing surpasses anything I ever heard among amateurs and in many respects even among professional flutists." In his younger years his execution of quick and difficult passages was very brilliant, but as he grew



THE FAMOUS ROUND TABLE AT SAN SOUCI. Frederick is seen in the center on the opposite side. At the extreme right is seated Voltaire.

Frederick himself always declared that he had a passion for the adagio, and whereas in all other things he generally wore a mask and seldom revealed his inner life to the world at large, he was wont to pour his whole soul into his beloved flute when playing an adagio. Many



NAPOLEON AT THE TOMB OF FREDERICK THE GREAT.

ingly of how the Austrians had stolen both his flute and his little portable spinet, and he requested his friend Fredersdorf to send him a new one, as he could not do without it. "The Austrians," he wrote, "have taken not only my equipage but also my instruments." During the Seven Years' War, when the hand of fate rested so heavily on Frederick, the flute was a great solace to him. Weighed down with cares, he would improvise the most sad and melancholy tunes, which would conjure up to him mental pictures of his beloved Sans Souci, of which he sometimes said, "I can hardly realize that such a place still exists"; and when the memory of happy days at Rheinsberg came over him and he fancied he heard the murmuring of the old lindens, "like the Jews at the waters of Babylon when they thought of Zion," as he expressed it, then he would seek consolation with his faithful little companion and forget the desperate present. No one will ever know what the music of his flute meant to Frederick the Great during the seven years of that fearful war. When in winter quarters Frederick would have a piano



ONE OF FREDERICK'S MANY TECHNICAL EXERCISES FOR THE FLUTE, WRITTEN BY HIMSELF.

player and occasionally a quartet come from his capital to accompany him.

Fasch, who in the seventies was director of the Royal Opera, visited the monarch at his headquarters during the winter of 1760-61. The ravages of four years' hard campaigning had left their imprint. "I found," wrote Fasch to a friend, "an old and broken man. The five years of warfare and the hard fighting had filled him with care and sorrow. There had come over him an atmosphere of melancholy and weariness that was unnatural for a man of his age and quite in contrast to his former nature. It seemed to be a great effort for him even to play the flute." The king's love of his chosen instrument and his interest

in music, however, never waned, and during his last campaign he summoned a quartet of accompanists to Breslau. Scarcely had they reached camp when he called upon them to accompany him in a flute concerto. The king seemed greatly to enjoy the music. After the first solo he shouted, "Ach, das schmeckt wie Zucker!" (Ah, that tastes like sugar!). But the musicians noticed a great difference in his playing; his fingers had become stiff, he was short of breath, and his technic was very rusty. When he returned to Potsdam in 1779 the gout in his fingers had become so bad that he could no longer manage the instrument. It was a sad day for the great monarch when he laid away his flutes for ever, saying to his faithful concertmaster, "My dear Benda, I have lost my best friend."

It is a mystery how Frederick ever attended so thoroughly to the thousand and one duties that devolved upon him and yet found so much time for music and poetry—for the king was a poet as well as a musician. Indeed, he himself attached even greater importance to his poems than to his compositions, but in this posterity does not agree with him. Immediately after his ascension in 1740, Frederick wrote his friend Jordan, "I must write the King of France, I must compose a flute solo, write verses for Voltaire, change the regulations of the army and do a hundred other things." Such versatility has rarely been seen among great men of history.

Frederick the Great's compositions were never intended by him for publication, and it was without his knowledge that an overture of his was printed in Nuremberg in 1743. We have Quantz's testimony that all the parts of this composition were written by Frederick himself and Quantz had nothing to correct in it. Even Spitta, one of the greatest authorities of the nineteenth century, who made a thorough study of Frederick's compositions, declared this overture to be of "tadelloser Sauberkeit." The work consists of three movements, an allegro, an andante and a finale. The first and last movement are written for string quartet, two oboes and two horns, the andante for two flutes and two violins. In speaking of Frederick's compositions, Nicolai once declared, "Whoever has seen solos by the king must admit that the harmonies of this amateur are more correct than those of many a professional musician." Spitta also claimed that this praise was just. After making a thorough study of Frederick's sonatas, Spitta wrote, "Although there are some amateurish peculiarities and even mistakes, there are many movements in which even the most exacting eye can detect nothing to criticize." At another time Nicolai wrote, "In each solo it was the intention of the king to illustrate in a practical manner some difficulty or something pertaining to delivery. If we take these solos collectively, they form a musical curiosity, for they contain for the connoisseur nothing less than a practical course in flute playing." And to quote Spitta again, "In quick movements Frederick worked out very cleverly figures that interested him

technically." The academic studies which often follow a deep, poetic and genuinely artistic thought, correspond to that combination of genuine feeling and dry, calculating coldness that one so frequently noticed in Frederick's actions and which formed such a mysterious part of his nature.

In 1886 the four concertos and twenty-five of the most interesting of the 121 sonatas composed by Frederick the Great were published. Spitta made the selections. The collection was published by Breitkopf & Haertel under the title of "Musical Works by Frederick the Great." Their appearance caused a sensation.

It would be impossible to overestimate the importance to Prussia, and indeed to all Germany, of Frederick's mission as a musician. The beginning of his reign marked the beginning of Berlin as a center of music, and it is well known that the Prussian capital exerted a powerful influence on other cities during Frederick's life. The musical awakening of towns like Magdeburg, Halle, Stettin and many other cities, for instance, dated from this period and is traceable directly to the influence of music at Frederick's court.

The last years of Frederick's life were sad and lonely ones. He was deprived of the solace of his music, having lost by death all of the members of his orchestra and being himself unable to play the flute; and his illustrious comrades in war had all passed away before him. He would frequently sit in front of his palace at Sans Souci surrounded only by his servants and his faithful greyhounds, lost in lonely contemplation. The end came on August 17, 1786, when Frederick was in his seventy-fifth year.

In 1806, twenty years later, Napoleon, after his conquest of Prussia, visited the tomb of Frederick the Great. His officers, who accompanied him, kept their hats on and Napoleon sharply commanded them to bare their heads in the presence of the illustrious dead. The musical achievements of Frederick did not interest the mighty Corsican, but how great was his admiration for the dead monarch's military genius was revealed in the few historical words which he impressively spoke with bowed head, while writing his initial in the dust on the top of the sarcophagus. "If thou wert still alive," he said, "I would not be standing here today."

Dallmeyer Russell Begins Season.

Dallmeyer Russell, the well known pianist and teacher of Pittsburgh, has opened his fall season of teaching at his new address, 319 Millvale avenue, East End. His city studio remains as formerly at 347 Fifth avenue, in the Cameraphone Building, Pittsburgh. Mr. Russell expects to have an active year from the present indications and from now on until the end of the musical season he will be constantly engaged with concerts and teaching.

José Eibenschütz will lead the first orchestral concert of the Verein Hamburgischer Musikfreunde on October 10. The program will embrace compositions by Brahms and Beethoven only.

BISPHAM WELCOMED IN ST. JOHN, N. B.

St. John, N. B., September 6, 1913.

It was a large audience which greeted David Bispham last evening at Centenary Hall, and an enthusiastic one as well. The Misses Lugin, under whose management the concert was given, feel well repaid in bringing Mr. Bispham to St. John, for knowing the excellence of their attraction, it was gratifying to find an audience fully appreciative of the fact. Mr. Bispham was in splendid voice, and the different numbers of his program were given as only he can give them.

One man, not a musician, who had never heard Bispham before, speaking of his "Robert of Sicily," said to the writer, "Do you know what I felt after hearing Mr. Bispham? This—a strong determination to do my work better than I ever have done it before; to give the best that is in me to my profession; to strive always for an upward tendency."

Can any higher tribute be paid to an artist?

Harry M. Gilbert, who so ably accompanied Mr. Bispham, was delightful in his piano numbers.

The following is the program:

Hear Me! Ye Winds and Waves (Scipio).....Handel
I Attempt from Lovesickness to Fly.....Purcell
When Two that Love Are Parted.....Secchi
I'm a Roamer (Son and Stranger).....Mendelssohn
The Monotone (Ein Ton).....Cornelius
When I Was Page (Falstaff).....Verdi
Ring Out, Wild Bells (Tennyson).....Gounod
Piano soli—
Nocturne in D flat.....Chopin
Rhapsodie.....Dohnanyi
The Song of the Shirt (Tom Hood).....Sydney Homer
How Do I Love Thee? (Mrs. Browning).....Harriet Ware
Calm Be Thy Sleep (Tom Moore).....Louis Elbel
Danny Deever (Rudyard Kipling).....Walter Damrosch
Recitation to music, King Robert of Sicily (Longfellow),
Rosseter G. Cole
A. L. L.

American Songs in Europe.

Hans Merx, German lieder singer, who was heard in several recitals in New York last season, went to Europe this summer for the purpose of introducing in Germany, German songs by American composers. His mission was successful and the new songs were well received. The following program, which was used in the majority of his recitals, was given on August 22, at Bonn:

Fahrt zum Hades (Mayrhofer).....Schubert
Frühlingstraum (Aus dem Liedercyclus, Winterreise).....Schubert
Mir träumte von einem Königskind (Heine).....Kleffel
Der öde Garten (Gerok).....Hermann
Der Doppelgänger (Heine).....Schubert
Jung Werners Lieder aus Welschland (v. Scheffel).....Henschel
(Aus Trompeter von Säckingen.)
Am wilden Klippenstrande.
O Römerin, was schauest du.
Der Musikant (v. Eichendorff).....Hugo Wolf
Dein Angesicht (Heine).....Le Massena
Herbst (Storm).....Eugen Heile
Heimkehr.....Clausen
Meerfahrt (Toennies).....Kronold
Ewiger Mai (Toennies).....Kronold

A Federated Oklahoma Club.

The work accomplished by the Ladies' Saturday Musical Club, of Muskogee, Okla., has been mentioned from time to time in THE MUSICAL COURIER. This club belongs both to the National Federation of Musical Clubs and to the Oklahoma State Federation of Women's Clubs. Meetings are held fortnightly and excellent programs are planned for this season.

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ADAM DIDUR, basso, Metropolitan Opera Co.
FRANCIS MACLENNAN, tenor, Berlin Royal Opera.
*HANS TANZLER, tenor, Royal Opera, Karlsruhe.
FRANZ ECKHART, baritone, Berlin Royal Opera.
FLORENCE WICKHAM, mezzo-soprano, Metropolitan Opera Co.
PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, Metropolitan Opera Co.
MARGARETHE MATENAUER, mezzo-soprano, Munich Royal Opera and Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
*DAVIDA HESS, soprano, Stockholm Royal Opera.
*FRANCES ROSE, soprano, Berlin Royal Opera; next season, Metropolitan Opera Co.
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ROCHESTER'S UNIQUE MUSIC FESTIVALS.

A prime feature of the public entertainments provided by the Park Department of Rochester, N. Y., is a so-called Annual Music Festival held in the attractive music stand in Seneca Park. This year's festival, given on August 22, had the valuable assistance of Madame Nevada Van der Veer, contralto, and Evan Williams, tenor, both of whom scored heavily with their audiences, and were compelled to respond to several encores.

The Rochester festivals include selections by the Park Band of fifty players, male choruses (both German and English), and soloists of note. The affairs are held on the shore of a small lake in Seneca Park, both afternoon and evening programs being rendered. It is stated that this year's festival was the most successful of any thus far given, and the attendance reached near to the 75,000 mark. The entire park was illuminated in the evening with Japanese lanterns, the scene being most entrancing and fairy like, and the whole effect of the picture enhanced by the soft moonlight.

Under such favorable conditions and environment, the music sounded beautiful and impressive, and the great audience was quick to catch the spirit of the occasion and reward the participants with enthusiastic plaudits. Judging from the press tributes Rochester is justifiably proud of her Seneca Park music festival of last month, and it might be wise for other cities to pattern after Rochester's park commissioners in providing this form of entertainment for the masses.

Park Commissioner Frank G. Newell, of Rochester, sends the following communication: "During these days of social unrest, a grave question has come up to municipal authorities that demands their earnest and best thoughts. It is the question of keeping the people contented and happy with their lot, and the object of it seems to be to make their lot more and more attractive to them. The city of Rochester, N. Y., is foremost in this effort to make its citizens contented and happy, and the work finds its best efforts probably through the medium of the Park Department. The latter officials conceived the idea some years ago of providing a musical organization known as the Park Band, which should be owned entirely by the municipality. They were most fortunate in securing a first class director, and have built up an organization that is second to none of its kind by the strict adherence to classic programs for their concerts. It is through this and other means that they have been able to attract people into the parks of the city and entertain and instruct them in the ways of right living."

MUSIC IN COLUMBUS.

COLUMBUS, Ohio, September 7, 1912.

Musical activities have begun much earlier than usual, the outlook for 1912-1913 being one of unusual promise. Three orchestras will give single concerts, the Minneapolis, Philadelphia and New York Symphony; the Theodore Thomas its usual group of three in conjunction with the May Festival.

The Philharmonic Society of New York and the Cincinnati Symphony Orchestra are confidently expected, though their dates are not yet announced.

Grace Hamilton Morrey, concert pianist, will give a recital under the auspices of the Tenth Avenue Baptist Church at Memorial Hall on the evening of Thursday, September 26. She will be assisted by Laura O'Kane, a brilliant young violinist. The proceeds will be used for the organ fund of the church.

The season will be formally opened by the Women's Music Club, presenting the Chicago-Philadelphia Opera Company in the dainty opera, "Secret of Suzanne." The cast of this opera will be Alice Zeppilli, Countess Gil; Alfredo Costa, the Count; Pompilio Malatesta, the Dumb Butler. The principals and soloists from the orchestra will give a concert of miscellaneous numbers the first half of the program, the opera to be the last half. This will be quite an event for the Women's Music Club, which has already presented the leading solo artists of the day to its associate members—and many orchestras—but has never before attempted anything quite so elaborate as this lovely opera, with its stage accessories, just as it is given in Chicago and other large cities. If this is a success, there is no reason why at least one opera a year may not be on the Music Club calendar. At all times the leading music attractions are presented by this club, no other audience equalling in size that of this organization. This Women's Music Club has put Columbus on the musical map as a music center,

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and there is constant danger that more concerts may come than can be well patronized by a city of 200,000, and not more than 3,500 regular concert patrons. Last year many good concerts had small audiences in Columbus because they came too fast.

Ethel Harness has returned from Chicago, where she has been studying piano with Fannie Bloomfield Zeisler during the summer, and has opened her studio at 1026 Franklin avenue.

Mabel Dunn, a pupil of Pier Tirindelli, of the Cincinnati Conservatory of Music, and one of the most charming of

sen, of the Metropolitan and Boston Opera companies; Florence Biechle, of Canton, Ohio; Mrs. R. M. Wana-maker, of Akron, Ohio; Grace Johnston, of Ann Arbor, Mich. The violinists already engaged are: Eugen Yaase and Vera Barstow; the organist, Gaston Dethier, of New York. Melville Clark, the harpist, will appear here with the organist, Gaston Dethier, in December.

Charlotte Gregg Walker, a delightful lyric soprano, was heard at Charlevoix a few weeks ago in a drawing room recital. Mrs. Walker is a teacher in Jackson, Mich., and solo soprano and choir director in one of the leading churches. Among other songs, which included a charming group by Debussy, the most notable was a memorable rendition of "With Verdure Clad" from Haydn's "Creation." In this number Mrs. Walker shone resplendent, taking the high and mounting higher tones with bell-like purity and certainty, giving the listener rare pleasure in the exquisite sweetness and clarity of her work and its added authoritative style. As hackneyed as this aria is among the concert songs of singers, it seemed a real revelation to the music folk present on this occasion, a matinee musicale at the summer home of Mrs. Benjamin D'Oogie. Ida and Helen D'Oogie have voices of much charm, which were heard an evening or so previous to this recital by Mrs. Walker.

Roswitha Smith, soprano, accompanied by her sister Yetiva, an artist, have returned to Columbus from a three years' sojourn in Berlin for serious study of their chosen arts.

Bernard Miller, a piano pupil of Grace Hamilton Morrey and Emil Paur, has opened a studio in Columbus.

The Indian Conference, which is held here early in October, will give at least one fine concert. As this time, Alfred Rogerson Barrington will sing some songs by Farwell, Gilbert, Troyer, and a group of Iroquois songs by Robert Kerr Colville. Among the piano pieces to be heard are MacDowell's "From an Indian Lodge," "Indian Air with Variations," by E. R. Kroeger, and "Autumn Comes," by Farwell. A group of songs, sung in costume by the Cherokees, and a group sung in costume by the Chipewas will be the novelties of the program. Mabel Rathbun will preside at the great organ in Memorial Hall, and a soprano, Mrs. W. A. Hunter, will sing a group of Charles Wakefield Cadman's Indian songs. This will be the second Indian Conference, and is promoted by Fayette McKenzie, Professor of Economics in Ohio State University. There is wide interest in the movement here, and the local committee expects many visitors.

ELLA MAY SMITH.

Carolyn Beebe Coming Home.

Carolyn Beebe, who spent the summer coaching in Lausanne, Switzerland, with Harold Bauer, sailed from Boulogne, September 14, on the steamer Nieuw Amsterdam, of the Holland American line. The pianist has added greatly to her repertory and is prepared to fill engagements both as soloist and ensemble performer. Miss Beebe will arrive in New York the end of this week.

Rheinhold Becker, the well known German composer (now residing in Dresden), celebrated his seventieth birthday not long ago.



MUSIC STAND IN SENECA PARK, ROCHESTER, N. Y.,
Where a music festival is held annually.

the Columbus musicians of the younger set, will go to Europe in November to continue her violin studies.

Louise Rinehart, violinist, who studied last year in the New England Conservatory, will return there again this autumn.

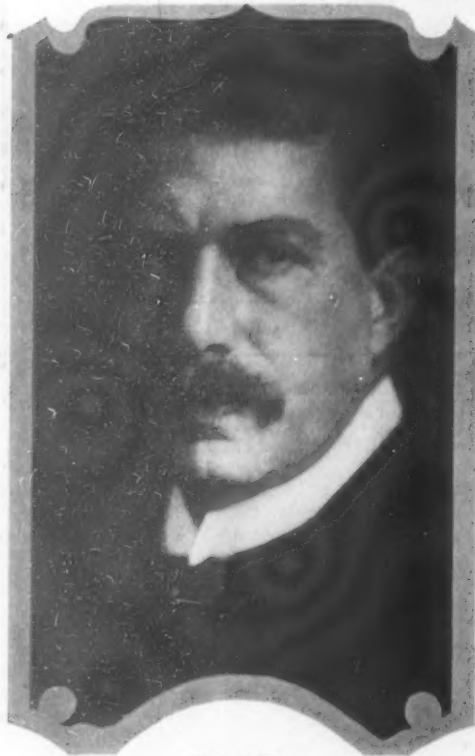
Elizabeth Thompson Wilson, contralto of First Methodist Church, and teacher of singing, has been added to the faculty of the Columbus School for Girls. Mrs. Wilson's long experience as head of the vocal department of the Dennison University Conservatory of Music at Granville, Ohio, makes her work of especial value to this school, which is strengthening its music department.

Mrs. Harry Hatten McMahon is the principal teacher of piano in the Columbus School for Girls. Mrs. McMahon was educated in New York and Berlin, and is very competent for her work. For some years she was teacher of piano in New York City, her name then being Katherine Ransom, by which she will be remembered by New York musicians.

The pianists already having dates for concerts in Columbus this season are: Rudolph Ganz, Grace Hamilton Morrey, Leopold Godowsky, Irene Scharrer and Marie Hertenstein. The singers already booked are: Alice Zeppilli, Alfredo Costa and Pompilio Malatesta of the Chicago-Philadelphia Opera Company; Henri Le Bonte, of New York; Namara Toye, of New York; Alice Niel-

MAX PAUER'S ENGAGEMENTS IN EUROPE.

Max Pauer, the Stuttgart piano master, who comes to America this next winter for a tour, is to fill some important engagements in England, the British provinces,



MAX PAUER.

in the principal cities of Germany and in Russia before sailing for New York. In October, Pauer plays in London, and then will follow his tournee of the provinces. November he must be back for some conservatory work in Stuttgart, and during that month he plays in Leipsic, Dresden, Cassel, Munich, with short trips into Switzerland, and, of course, he gives several recitals in Stuttgart. For the beginning of December, Pauer has accepted offers from Moscow, where he plays twice for the Imperial Russian Society of Music.

Pauer has played in all of these places before, and in Germany and Russia he has achieved the kind of successes that are described as "sensational." In the previous Moscow engagement he played thirty of the Beethoven sonatas at six recitals, all from memory, of course. The Russians were simply astounded at the memory as well as skill and endurance of Professor Pauer, as they love to designate him there.

In a letter to his American manager, M. H. Hanson, Professor Pauer wonders if New Yorkers would be interested in such a series of recitals. No doubt the pianists and piano students would hail the opportunity to witness such a course. Professor Pauer played the six recitals in Moscow under the auspices of the same society that will again bring him to that city early in December.

Because of the American tour, which is to continue into the late spring, Professor Pauer has been obliged to refuse engagements to play with the London Philharmonic Society in March and at the Queen's Hall Symphony and Royal Albert Hall concerts on April 5 and 6.

Oakland, Cal., Has New Music School.

Alexander Stewart, who, after many years of active service, recently resigned the position of choirmaster of the First Congregational Church of Oakland, Cal., is the head of a new music school, known as the California Institute of Musical Art. A novel feature of the school's work will be the affiliation with the Horton School of Oakland, whereby students of that school who desire to pursue musical studies along with their school studies may do so to the best advantage. In the high school grades of the Horton School music may be selected as a regular subject and full credit given toward graduation obtained. A children's preparatory department in piano and theory of advanced methods, orchestral and choral classes, harmony classes and lectures upon musical topics are all to be features of the work of the institute. Those who desire to fit themselves for professional musical work and particularly teachers of music will find courses especially adapted to their needs. The faculty includes Frederick M. Bickerstaff, piano; William Carruth, organ and theory; Madame Eugene Neustadt, voice; Prof. Eugene Neustadt, French and German; Howard Eugene Pratt, voice; Elizabeth Simpson, piano; Alexander Stewart, violin and orchestra; Janet Torrey, piano. Edward E. Jordan is secretary and business manager. An advisory council of the

institute will consist of Prof. Charles E. Rugh, professor of education, University of California; Rev. Albert W. Palmer, pastor of Plymouth Congregational Church, Oakland; Dr. William Frederic Bade, Pacific Theological Seminary, Berkeley; J. B. Richardson, attorney, Oakland; Sarah W. Horton, principal of the Horton School, Oakland; Prof. Eugene Neustadt, formerly head of department of modern languages, Watson College, Edinburgh, Scotland.

Baernstein-Regneas' Winter Season.

After a pleasant and active summer, during which time many professional church and concert singers from various cities of the United States as well as a number of teachers of singing from several colleges and schools throughout the country have been equipped for their winter's work, Baernstein-Regneas opened his regular winter season September 2, at his studios, 133 West Eightieth street, New York City.

Already, Mr. Baernstein-Regneas reports, his slate is rapidly filling, his reputation as a master being far extended, and it is pretty generally recognized by those contemplating working with him that they must secure their periods at an early date. The rapid growth of the demand for instruction with Baernstein-Regneas, the remarkable results he has obtained and the large number of prominent singers who are and have been his pupils, account for his ever increasing popularity.

Baernstein-Regneas is not only a fine teacher, but an extraordinary man. He is ever encouraging, helping, developing, not only in order to produce greater vocal results, but to broaden the scope, enlarge the horizon, stimulate love for work, for high ideals, for art in its multitudinous forms, to brighten life, create happiness, inspire faith, conscientiousness, ambition, confidence, and to train

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Personality and character are two traits that are especially subjected to the close scrutiny of this eminent instructor. He deals with them as he does with the voice. The whole organism of the pupil is under surveillance so that the development may be uniform and therefore complete.

Josef Lhevinne in the Alps.

The accompanying snapshot shows the noted Russian pianist, Josef Lhevinne, on a pedestrian tour in the Alps.



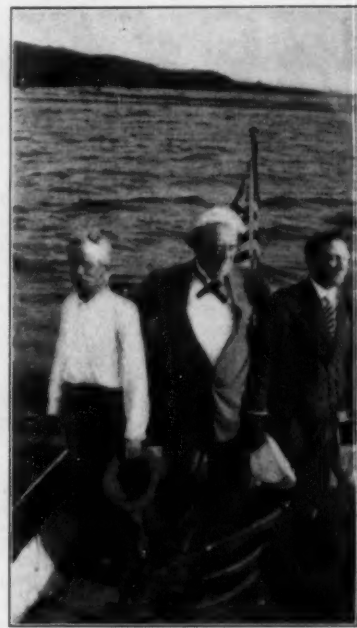
LHEVINNE A MOUNTAINEER.

The keyboard virtuoso occupies a lofty position, the altitude of this particular place being about 8,000 feet above sea level.

The conductor of the Sondershausen Orchestra is Professor Corbach.

Severn Summer Activity.

Edmund Severn, the well known New York violinist and composer, with Mrs. Severn, the pianist and vocal teacher, has returned from a pleasant sojourn at Noank, Conn., where the Severns have spent several summers in their comfortable cottage. Mr. and Mrs. Severn do not engage in very active work during the summer season, but



EDMUND SEVERN, HENRY W. RANGER AND DR. LOOMIS.

employ their time in regaining strength and health for the busy winter.

Noank is situated in the most delightful and picturesque portion of Connecticut, a few miles north of New London and in close proximity to the magnificent Plant estate, rear the fashionable Griswold Hotel. It is a colony for artists and thus musical activity is stimulated even though teaching must necessarily be somewhat in the background.

The celebrated landscape painter, Henry W. Ranger, has a cottage at Noank, and is an excellent musician. His studio is therefore the scene of frequent musicales.

About three evenings a week Mr. and Mrs. Severn and Mr. Ranger meet for musical enjoyment, Mr. Ranger playing the organ. At these meetings it is not uncommon for a large number of visitors to congregate upon the lawn to listen. Mr. and Mrs. Severn also engaged in several concerts. The following program was given at the residence of Miss Mallory at Mystic, Conn., for the benefit of the Country Club, Mr. and Mrs. Severn being assisted by Sam. G. Martin, tenor:

Bacchanal	Severn
Una furtiva lagrima	Mr. Severn.
Ave Maria	Donizetti
Spinning Wheel	Mr. Martin.
Sous Bois	Schubert-Wilhelmj
Tarentelle	Severn
Her Violin	Mr. Severn.
To My Beloved	Staub
Hyre Kati	Karganoff
Ave Maria	Mrs. Severn.
Her Violin	Severn
To My Beloved	Mr. Martin.
Hyre Kati	Hubay
Ave Maria	Mr. Severn.
	Bach-Gounod
	Mr. Martin, Mr. and Mrs. Severn.

The accompanying photograph shows Mr. Severn (on the right) and Mr. Ranger (in the center) and Dr. Loomis, the Syracuse physician (on the left), aboard Mr. Ranger's motor boat.

Jane Osborn-Hannah's Tour.

Plans for the fall tour of Jane Osborn-Hannah are progressing most favorably and the open time she has apart from her appearance at the opera is being rapidly filled. She will open her season the latter part of October in Washington, D. C., and then go South, filling recital engagements in Georgia, Alabama, Mississippi and Texas.

The Southern tour will be limited to two weeks, as Osborn-Hannah must be in the Middle West for engagements booked for the early part of November. During this month she will fill engagements in Grand Rapids, Mich. (St. Cecilia Club), Madison (Artists series), Peoria, Ill. (date not definitely settled), and elsewhere. Many other engagements are pending which, when concluded, will make her season a most promising one.

Heinrich Scherrer, of Munich, has been touring Germany with much success, as a virtuoso on the lute and the guitar.



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Madame von

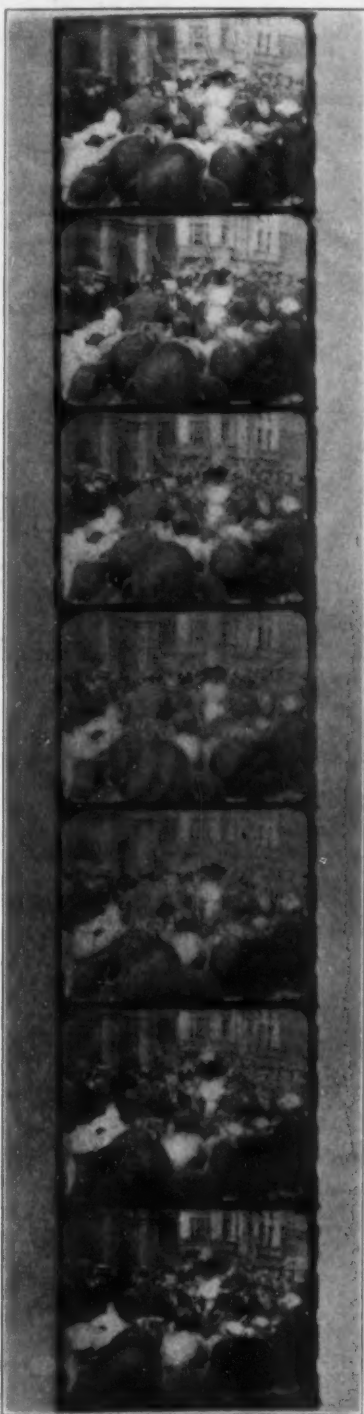
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Echoes of Rappold's Outdoor Concert.

When Marie Rappold sang at the great outdoor concert during the saengerfest of the Northeastern Saengerbund, held in Philadelphia the first week in July, moving pictures



MARIE RAPPOLD IN MOVING PICTURES.

were taken by several enterprising firms. The accompanying views form one of the successful illustrations.

Philharmonic Advance Sale.

Felix P. Leifels, manager of the Philharmonic Society of New York, reports that the renewal subscriptions and new applications for seats received during the past week exceed in number all previous records of the society. Carnegie Hall, Mr. Leifels believes, in the near future, will be entirely sold out to subscribers for the Friday afternoon series. The increase of subscriptions for the Thursday evening and Sunday afternoon series is also said to be large.

In Brooklyn, for the series of five concerts at the Academy of Music, which does not begin until the latter part of November, the upper sections of the house are almost completely subscribed, while parquet and box subscriptions show a decided increase over last season.

John Towers with Strassbergers.

Having completed the distribution of his "Dictionary of Operas" in Morgantown, John Towers is back in St. Louis. He has accepted a position in the thriving Strassberger Conservatories of Music in that city, and Towers' own studio of music has been reopened in the Musical Art Building.

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Marie Louise Todd at Mineral Hill.

From a studio in Carnegie Hall, New York, to a mining camp in Nevada was considered none too great a change for the pianist, Marie L. Todd, but Miss Todd admits that the real attraction was a visit to her sister, Mrs. Charles Pratt.

In the first picture, which the mine foreman insists on naming "Gold Nuggets in a Silver Mine," one is hardly able to identify the petite Miss Todd, but she is there just the same, and perhaps a trifle scared at the knowledge of being several hundred feet underground.

Miss Todd's sister, Mrs. Pratt, whose husband is president of the Consolidated Company at Mineral Hill, has



"GOLD NUGGETS IN A SILVER MINE."

an attractive bungalow. Miss Todd is seen in the second picture reading THE MUSICAL COURIER, which has just arrived in camp.

Situated at an elevation of over 6,000 feet in the high mountains of Nevada, Mineral Hill, with its cool bracing air, is a delightful spot to spend a part of the summer. Horseback riding and mountain climbing make life so enjoyable that Miss Todd is being accused of preferring the blast of dynamite in the mine (accompanied by the



THE MISSES MILLER, TODD AND EMMA TODD READING THE MUSICAL COURIER IN CAMP.

roar of the mill as the ore is robbed of its precious gold and silver) to her beloved New York. But Miss Todd, it is confidentially reported, is not so enamored of mining camp life but that she will return early in October to resume her teaching in the metropolis.

Florence Mulford Resumes Work.

After a pleasant sojourn in Burlington, where she conducted a summer class at the University of Vermont,



CHARLES W. BAKER, LAMBERT MURPHY AND FLORENCE MULFORD AT OGUNQUIT, ME.

Florence Mulford returned last week and resumed work at her studio, 1104 Broad street, Newark, N. J. Madame Mulford's class this year offers every prospect of being fully as large as that of previous years, for the popularity of this artist and teacher is unabating. Those who have come under the spell of her beautiful voice and lovely art have spread the news far and wide, so that her reputation has extended in like proportion. As a concert soloist the demand for her services is constant and although she cannot accept every engagement tendered, by reason of her duties to her pupils, still she deems it advisable to book the most important rather than to devote her entire time to teaching.

It is no little strain to give 100 lessons a week, attend to a voluminous correspondence, appear in concerts and not neglect a multitude of other affairs which necessarily fall upon the shoulders of a singer so prominently in the public eye. Madame Mulford is one of those teachers who love to impart knowledge and to develop embryonic vocalists. She elects to accept a large class of pupils because she is desirous of assisting all who seriously seek to advance themselves in the art of which she is a consummate mistress. When one loves one's work, however, it becomes pleasure, not labor, and thus the ordinary fatigue experienced by those who teach from purely mercenary motives is unknown to her. Her life is a life of song, and, like the birds, the energy expended only tends to stimulate to greater effort with the reward of satisfaction in accomplishing something worth while.

Madame Mulford is a woman of such charming personality, such broad vision, such artistic temperament, with such a deep regard for humanity and the sublime works of creation that her life is full of joy and sweetness. For her to be idle is an impossibility. Every moment of the day is put to usefulness. She is able to do so much because she realizes that the accomplishment of many deeds is but employing time to the fullest extent. When not teaching or singing she is busy at something else. In the accompanying picture she is seen engaged in a game of croquet. But a close scrutiny reveals the fact that this is not only a picture of several persons enjoying themselves, but of a mental stimulus, for her associates are Lambert Murphy and Charles W. Baker, the scene being on the lawn of the Lookout House, Ogunquit, Me.

It goes without saying that when three musicians engage in physical exercise or in games of skill the entire mental faculties are not focused upon such. There is bound to be an exchange of thought upon subjects of import, so that while seemingly they are idly passing a pleasant hour in innocent recreation, a more extended view discloses a wider vista. Artists find enjoyment in the usual manner of other mortals, but their enjoyment is enhanced by a mutual and beneficial mental intercourse which transposes some ordinary proceeding into one of moment. Great things often are evolved from simple acts and commonplace indulgences. There is a reason for all things and the reason why three artists can enjoy knocking balls about is that their minds, freed from the tension imposed by art work, are at liberty to roam in other fields which not infrequently are those of philosophy, science and kindred subjects.

Madame Mulford has returned refreshed mentally and physically and resumes work with the same buoyancy that has always been one of the characteristics of her art and life.

Frederic A. Mets and Some of His Pupils.

Frederic A. Mets is one of the teachers of piano and organ who are doing excellent work in preparing their pupils for useful careers. He is the director of music at Centenary Collegiate Institute in Hackettstown, N. J., and his private teaching in New York is done at his own studio, 864 Carnegie Hall. Among those who are studying or have studied with Mr. Mets are Mildred Streeter, organist of St. John's M. E. Church, New York, and teacher of piano in Brooklyn; Gertrude Buell, organist of Hackettstown M. E. Church; Grace Van Syckle, organist and teacher in Brooklyn; Ruth Schooley, organist and teacher in Washington, N. J.; Eva May Snedeker, teacher in East Orange; Harriet Ayres, and Pauline Hough, holding good school positions. Mr. Mets, himself, studied with Harold Bauer in Paris for two seasons and in New York with Joseffy.

As a teacher of serious students, Mr. Mets is making a national reputation; he is master of both the piano and organ and his pupils are swayed by his influence and inspired by his thoroughness. All those whom he has started in their professional work are winning the kind of success that is of greatest encouragement to the instructor. The teacher who gets real results is the one who becomes a factor in the musical life of the nation. Mr. Mets has pupils who are certain to win fame as public performers, but he takes special pride also in those who are studying with a view of entering the teaching profession. It is the well trained, well equipped teacher of music, who is rapidly driving charlatans and the half educated out of the field. The Mets pupils are doing good work and their master is to be congratulated upon their progress.



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Laya Machat a New Prima Donna.

Laya Machat is the musical name of a new American prima donna who has won success in Rome, Italy. Miss Machat appeared in the imperial city, at the Teatro



LAYA MACHAT.

Adrian, on July 28, as Micaela in Bizet's "Carmen." Previous to that date she had sung in Pesaro and other Italian cities in performances of "Andrea Chenier," "The Masked Ball," "Fedora" and "Thais," demonstrating

talent and a voice that aroused great enthusiasm and promised a bright future for the young singer. Owing to an inadvertence, Miss Machat's name was incorrectly spelled in the Roman correspondence last month. The musical world will be glad to hear of her success, particularly at Rome, where she was honored by receptions tendered her by prominent people of various nationalities.

Miss Machat appeared at a musicale given at the Japanese Embassy, where she met the celebrated Italian baritone, Battistini, who declared himself charmed with her voice, and further expressed a desire to assist her in her career. The opera director, Ernesto Sebastiani, was another who was impressed by the voice and histrionic talents of Miss Machat when she sang the role of Micaela under his leadership.

Press notices on the new prima donna were, while critical, most laudatory. These were presented in such newspapers as La Vita, Lo Spettacolo, Corriere D'Italia and La Tribuna. The following lines from the last mentioned express best the prevailing sentiment: "This young American singer possesses a pure register, with a sweet voice of the Italian school, and without doubt is destined to a luminous artistic career."

What is more surprising is the circumstance that the young star adapted herself at once to the trying role of Micaela without formal rehearsal, thus intensifying the praise and plaudits of the audience, which insisted upon recalls again and again, and the unstinted tribute of the press for her simple yet winning rendition.

Some facts about Miss Machat will naturally be opportune. She has long been a resident of Bath Beach, Brooklyn, N. Y. She received a liberal education, and early developed unusual talent. Those about her noticed the possession of an extraordinarily fine voice and a distinctive individuality, which manifested itself in everything she undertook. Miss Machat became known as an expert swimmer, oarswoman and canoeist.

Ysaie's Daughter Engaged.

Monsieur and Madame Eugene Ysaie, now at their residence in Brussels, 48 Avenue Brugmann, have announced the engagement of their daughter Carry to Monsieur Erwin Haris, a civil engineer. Cards of the betrothal were received in this country last week.

Professor Neglia is the leader of the Hamburg Philharmonic Chorus.

Christine Miller Among the Pines.

The accompanying attractive picture shows the noted contralto, Christine Miller, enjoying a season of summer relaxation in the pine woods at Hyannisport, Mass. Miss Miller is preparing for a busy season, being already booked for a number of important engagements, including



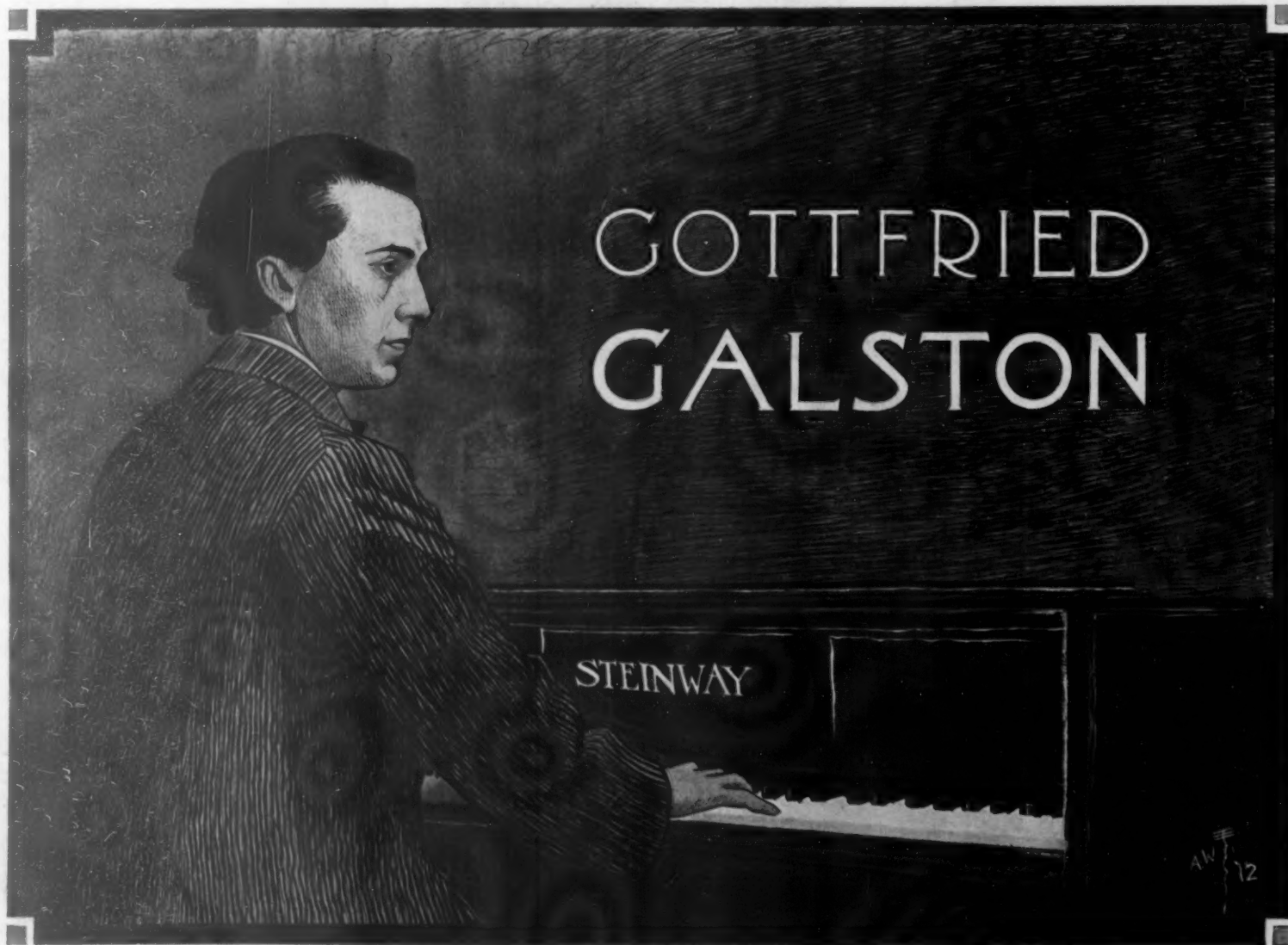
CHRISTINE MILLER ON A VACATION.

a third consecutive date with the Cincinnati Orchestra at its concert in Dayton, Ohio., November 17.

Stojowski Returns October 1.

Sigismund Stojowski, the Polish pianist-composer, will return to his duties at the Von Ende School of Music, New York, October 1. Mr. Stojowski has been engaged to appear with the London Symphony Orchestra in London, next season.

Ejnar Forchhammer, the tenor, has left the Frankfurt Opera and joined that at Wiesbaden.



CONCERT DIRECTION M. H. HANSON.

Malcolm Dana McMillan a Talented Composer.

The Arabian song cycle, "The Heart of Farazda," by Malcolm Dana McMillan, of St. Paul, Minn., is now pub-



MALCOLM DANA McMILLAN.

lished by the White-Smith Music Publishing Company of Boston.

This will be pleasant news to many who have heard this work sung by Christine Miller, the noted American contralto, and Marie O'Meara, both of whom have pre-

sented it throughout the country with marked success. Miss Miller has sung "The Heart of Farazda" some thirty times, and Miss O'Meara has been heard in this cycle on at least a dozen or more occasions in various places.

Mr. McMillan comes of a talented musical family, among whose members are Mrs. Robison, accompanist for the St. Paul Symphony Orchestra, and Mrs. Mundy, the violinist. Mr. McMillan began the study of music with Ella Richard, of St. Paul. At the age of thirteen he became organist, and later musical director, of the Church of the Messiah. He studied the organ and harmony with George H. Fairclough, of St. Paul, and Samuel Baldwin, now organist of the College of the City of New York. Mr. McMillan later became the organist and director of Plymouth Congregational Church, where he succeeded Arthur Bergh, the noted conductor and composer.

Several press notices are herewith appended:

The composer has given it distinctive Oriental color, which is well alternated with fine lyric moments, in which the voice should produce good effects.—The Musician (Boston).

There is a rhythmic force and well varied dramatic color throughout the whole cycle that will make it genuinely popular.—St. Paul Pioneer Press.

The accompaniment is strong and unhackneyed, full of original touches. The cycle is not modern in treatment, but distinctly romantic.—Minneapolis Tribune.

Each of the five songs fits into the completed cycle like so many arabesques.—Minneapolis Journal.

The work is very individual in style, Oriental in coloring and constructed in form of unusual beauty.—St. Paul Pioneer Press.

It is original and melodious, and grows in power toward the end.—St. Paul Daily News.

This cycle, written on Arabian themes, is melodious and quite effective.—Pittsburgh Gazette-Times.

Hinshaw Engaged by Graz Opera.

William Hinshaw, baritone of the Metropolitan Opera Company, has cabled his American concert manager, R. E. Johnston, that he cannot come to America in time to fill the engagement with the Toronto music festival, the first week in October. Mr. Johnston had Hinshaw booked for three nights, but, because of a contract to sing with the opera in Graz, Austria, the baritone cannot arrive in this country until later in the autumn.

Horatio Connell Refreshed.

Horatio Connell, the well known baritone, spent a restful vacation in Maine, where duck hunting and fishing were liberally indulged in by the American singer, who is



HORATIO CONNELL AS A HUNTER.

seen in the accompanying picture in the role of a full-fledged hunter.

Mr. Connell writes on this photo postcard dated Spring Lake Camp, Maine, September 9, 1912, as follows:

Have had a fine holiday in the Maine woods. Have had a fill of salmon and trout, and last week shot nineteen ducks. Feel quite ready to go home now and prepared for the Worcester festival. This is a great country and the place to restore the wasted nerve tissue.

"Can you accompany every song?"
"Yes, but not every singer."

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STEINWAY



CONCERT DIRECTION M. H. HANSON.

The Adventures of Don Keynote

with other events
worthy
of
mention



by Cervantes the Little

THE DON REMAINS IN THE BACKGROUND.

Last week, while Don Keynote was running up and down Bond street trying to get warm in the gloom of an English summer afternoon, he remembered that his old friend, Charles W. Clark, had a London studio there. With an eye to business and a picture in THE MUSICAL COURIER, the Don decided to lose no time in looking up the famous baritone. "For," mused he, "if I have no inherent light of my own, to shine like a sun, I can at least glow like a moon with the refulgence of reflected light, after the manner of unimportant men who are anxious to be seen in the company of great artists."

The Knight entered the lift, lay down on the sofa and went to sleep while the lullaby artist in charge of the cultured elevator took him slowly but surely to the Clark studio. The rest did the highly strung Knight much good; he passed into the studio like a giant refreshed with new wine.

The Franco-American, or rather, Americo-Francan, baritone bore up cheerfully while the Don expressed great joy at meeting him again and hoping he was quite well.

"Yes, I am well, very well," replied the American baritone who lives in Paris and teaches in London; "in fact, no one could be better. My one great and endless trouble is to find songs."

"Songs!" exclaimed the Knight; "I thought England and America published songs by the carload."

"So they do; but what kind of songs? I want a song that makes people think. I cannot stand the ordinary sentimental ballad, such as—er—well—er—you know the usual run of sentimental song."

"If you want a song to make people think, why don't you get a modern French composer to set a chapter of Herbert Spencer to music?" asked the Don.

"Why a French composer?"

"Well, the German composers are too sentimental for a philosophical lyric in prose; besides, they are too musical," replied the Don.

"Exactly," sighed the thoughtful baritone; "a song need not be musical to make people think."

"True," replied the Knight, "I have noticed the enormous amount of thought stimulus in many modern songs."

At this point the door of the lift opened and a solemn faced man stepped slowly into the room.

"Am I addressing Professor Clark?" asked the little man in a sepulchral bass voice.

"My name is Clark, Charles W. Clark," replied the baritone an octave or so above the tones of the little bass.

"Do you believe in marriage?" queried the solemn man.

"Well, of course, that depends. Some persons are not

baritone from Chicago; "are you thinking of getting married?"

"I am married," said the little fellow in the lugubrious manner of the apparition in "Hamlet," which said, "I am thy father's spirit."

"Then why do you ask me?" ejaculated the baritone.

"Because I look to you as *arbiter elegantiarum*," said the bass.

"No Latin, please; I don't understand it," replied Clark.

"Well, be it so, *fat*; I will take no unfair advantage of you; no *argumentum ad ignorantiam*. But, tell me: Have you ever heard of the button method of voice placing?" continued the caller.

"Great Scott, man! What are you talking about?" gasped the amazed Chicago-baritone from Paris; "I have a catalogued list of 394 different vocal methods, but I never heard of the button system."

"What method do you use?" asked the bass.

"None at all; that is to say, I treat each pupil according to his defects. I may, therefore, in the course of several years, use a little of each method. It all depends on the condition of my pupils' throats," said the French London teacher with an American accent.

"*Satis verborum*. I must give you my method for the benefit of pupils who have the defect I once had. You will observe my waistcoat, *ecce vestis*. You will see that it starts high and ends low. There are twelve buttons on it. I get my support for my low E from a point under this

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MAXIMILIAN DICK TRIO { Maximilian Dick, Violinist
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topmost button, thus," said the short man with the lofty ideals, touching the button indicated and emitting a sound that resembled an escape of gas when the burner has been lost. "My F I get here," he continued, as he lowered his hand one button and raised his wheeze one note. "My G comes from here," said he, producing a sound that had lost a good deal of the E-gas pipe tone and had acquired a suggestion of saw filing buzz. "I get my support for A here," said he pointing to the pit of his stomach.

"Stop!" interrupted the methodless baritone. "You need go no lower. I perfectly understand your system. You get your top note from the lowest button, of course."

"*Et sequentia*. You have it. Now you know my method. I must tell you my troubles. I got an engagement to sing for nothing at a benefit concert last week. I, of course, left off my twelve button waistcoat when I put on my evening dress. *Humanum est errare*; I made a mistake. When I stood up before that extensive and critical audience all my deep organ tones had left me. There was I, a basso eroica *de jure*, transformed into a tenore profundo *in esse*. I had nothing but top notes left, and precious few of them; because there are only three buttons, very low down, on my evening dress vest."

"Is that all?" asked the great instructor.

"All! Isn't that enough? What could be worse for a singer than to lose four-fifths of his voice before the public?" asked the perturbed basso, wiping the perspiration off the ridge that served him as forehead.

"I'm surprised that a man who has so much madness in his method should have no method in his madness," replied the antithetic baritone.

"*Exempli gratia*; for instance?" queried the windy basso.

"You have only to wear your twelve button voice sup-

porter under your boiled shirt and your dress vest," replied the profound one.

"*Eureka! Eureka!* I have found it!" exclaimed the little man excitedly. "No wonder you have the worldwide renown you have."

"You see, I always adjust my methods to suit the case. I must ask you to excuse me now, as my young soprano pupil, Erda Lucas, is waiting for me."

"*Ave atque vale*, and a thousand thanks," said the overjoyed basso, leaving the room as fast as possible in order to avoid paying any fee for his instruction.

Meanwhile, Don Keynote, who had helped himself freely to several glasses of cold postum, came forward to say goodby.

"I'm afraid you did not find any drink in those decanters strong enough to stimulate a brain like yours," said the baritone to the Knight.

"Sir," replied the Don with a profound bow, "I am grateful for small mercies, after the manner of the old wofan who had only two teeth, yet who 'thanked God they met.'"

NEW HAVEN'S CELEBRATION

NEW HAVEN, Conn., September 12, 1912.

New Haven is planning the greatest open air fête ever known to this old historic city. "New Haven Week," as it is called, will be celebrated September 19, 20 and 21. One thousand children have been trained to give fancy and folk dances, a mammoth stage being erected on the central green for not only these but other performances, concerts, etc.

On the first two evenings "The Last Days of Pompeii" will be produced. The miniature city will be set on the stage. There will be brilliant pageants, pretty ballets, sensational acrobats, Roman races and feats of the ancient hippodrome. When the mammoth band and singers reach their climax, Pain's pyrotechnic spectacle, "The destruction of Pompeii," will take place.

On Saturday evening a band of 100, picked from the various local organizations, excepting thirteen to be brought up from New York, under the conductorship of Max Dessauer, will give the following program: "America"; march, "Flag of Victory," Von Blon; overture, "Rienzi," Wagner; waltz, "Estudiantina," Waldteufel; "Albion" fantasia on English, Irish and Scotch airs, Godfrey; cornet solo, "Inflammatus," from "Stabat Mater," Rossini; overture, "1812," Tchaikowsky; grand selections from "Cavalleria Rusticana," Mascagni; sextet from "Lucia," Donizetti; "American Fantasia," Herbert; "The Star Spangled Banner."

Rudolph Steinert, chairman of the music committee for the New Haven Week Committee, who has had to be responsible not only for this concert but as well for all the music connected with the celebration, has had a very important share in the work of arranging the affair. Serving with Mr. Steinert on the music committee have been Dr. William J. Sheehan, Dr. F. W. Verdi and J. Sheehan, Mr. Dessauer, Walter E. Malley and A. B. Lincoln.

Thirteen thousand seats have been erected partially to defray the expenses, and Everard Thompson, of the Yale ticket department, has the disposal of the tickets in charge.

E. A. LEOPOLD.

Gwilym Miles at Home.

Gwilym Miles, who will create the title role in the elaborate operatic version of Mendelssohn's "Elijah," lives



LEFT TO RIGHT: GWENDOLYN MILES, MARTHA MILES, GWILYM MILES.

in Mount Vernon, N. Y., when at home. The accompanying picture is a snapshot of Mr. Miles with the two artists of the family, Martha and Gwendolyn Miles.



"I GET MY SUPPORT FOR A FROM HERE."

as well matched as they ought to be; but on the whole—"

"Yes, *ceteris paribus*; but I refer to singers. Should a singer get married?" asked the cavernous voice.

"I see no reason why a singer should not marry, provided he can make a living for two," replied the Parisian

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NAHAN FRANKO A POWER AT LONG BEACH.

Is Long Beach, L. I., to become the American Ostende? That is a question which many visitors to Long Beach



NAHAN FRANKO.

have been asking themselves the past summer. Musically, great interest centers in Nahan Franko and the concerts by his orchestra at the Hotel Nassau. The programs

arranged with the well known Franko selections of gems from many composers have delighted the exclusive guests. Mr. Franko himself resides in his own house at this beautiful ocean resort, so has become one of the personalities of the place. It is his summer home, and hence he is deeply concerned about anything that enhances the value and beauty of the town.

On account of the increased patronage of wealthy people from the South and West, the Pennsylvania Railroad is at work on a plan which, according to the present intention, may lead to the erection of a large new hotel with a perfectly equipped auditorium for concerts.

Mr. Franko has a large clientele among the richest people in New York, and many New Yorkers go to Long



NAHAN FRANKO'S RESIDENCE AT LONG BEACH, LONG ISLAND.

Beach in order to get some of the ocean ozone and at the same time to hear the delicious musical offerings.

During the season in New York Mr. Franko will have his usual concerts, and he will, as heretofore, be in demand for the private engagements at the homes of social elect. For the season of 1913 Mr. Franko has planned a tour with his orchestra, of which more of the details are to be announced by the close of the year.

His summer season for 1912 was brilliantly successful, and Mr. Franko succeeded in making many new friends, who will be specially interested in his spring tour in cities where these new patrons of art live when at home.

Cairo, Egypt, soon will have a "National Conservatory of Music."

Evelyn Fletcher-Copp's Class.

A pleasant hour's chat with Evelyn Fletcher-Copp at her delightful Brookline home, near Boston, Mass., revealed many incidents of interest in connection with the Fletcher Music Method, of which Mrs. Copp is the originator. During the past summer the customary normal class which Mrs. Copp conducts included pupils from such diverse points as London (England), Texas, Georgia, etc., thus showing the far reaching fame of the Fletcher Method. A remarkable feature of this class is the amount of work accomplished by the pupils in their eight weeks' course, and particularly remarkable, in view



EVELYN FLETCHER-COPP.

of the fact that many of the students come only with a practical knowledge of piano playing, but with very little knowledge of harmony or composition, yet at the close of the course they are able to modulate in fifteen different ways, improvise on various themes, using different forms of music for their improvisations, and even in some instances achieve the power of perfect pitch.

One point that Mrs. Copp insists upon is that a teacher must understand the child fully as well as the subject she is to teach him, and this sympathetic understanding, coupled with the delightful and original ideas incorporated by Mrs. Copp in her method, accounts for the wonderful results achieved by Fletcher teachers in every community. That the demand for these teachers far exceeds the supply is proven by the fact that Mrs. Copp was obliged to refuse offers from several conservatories who applied to her, for the reason that she had no one to send.

Much could be written and said about Mrs. Fletcher-Copp and her beautiful method, which has revolutionized music teaching for children, without doing justice to the subject, though the following quotations from letters of Dr. Lyman Abbott, editor of the Outlook, and one of the foremost educators of the day, and Harvey Worthington Loomis, the composer, voice the opinions of all those who have come in contact with the Fletcher Music Method:

Mrs. Copp teaches children to think and to express themselves in terms of music. She converts it from a blind, mechanical copying into a vital self-expression. I have not seen her method in operation in the school; I want to. But it seems to me more than a method, it is a revolution, and converts musical education from a mere drill and drudgery into an inspiration and a life.

LYMAN ABBOTT.

How any music teacher could ever allow young pupils to struggle on in the old stultifying grind, after seeing your ingenious invention, is beyond my comprehension. You are indeed the Froebel of music, and the importance of your educational work cannot be overestimated. Confident that your influence will become daily more far-reaching, believe me,

Enthusiastically yours,
HARVEY WORTHINGTON LOOMIS.

Music Course at Berea College.

The German Wallace College, at Berea, Ohio, has a music course, including departments in piano, pipe organ, voice, and violin. In order to receive the diploma of the School of Music a student must have completed at least four terms. The school opened September 10, and the annual commencement takes place June 4, 1913. Special advantages are offered to students at reasonable rates.

Kaiser's "Stella Maris" scored a success at Dresden.

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Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

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Oliver Ditson Company, Boston.

"FRENCH DICTION." For singers and speakers. By William Harkness Arnold.

The preface of this little book tells us that the study of French diction may be undertaken by any one who desires to sing in French, or to understand French when sung or spoken; or as a preparation for the study of the French language at school or college. Many singers, while realizing the importance, both artistic and financial, of good diction in French, have hesitated to sing French songs except in translation. It was quite natural to suppose that the study of French diction would be as difficult as that of English diction, but such is not the fact. Almost every educated person who travels in Europe for the first time finds himself understanding French with great difficulty, if at all. The language he reads readily sounds to his ear like an unknown tongue. The reason is simple. His ear has never been opened to hear the French vowel-sounds on which the spoken language is based.

Realizing fully the difficulties of acquiring French diction by the methods hitherto employed, the author has studied to develop a system at once definite, accurate and easy. The labor of learning it has been minimized by dividing the work between eye and ear, and by stripping every topic of useless detail. Advantage has been taken of the fact that French is an absolutely phonetic language to formulate a system for its pronunciation which proceeds swiftly and surely to mastery of the subject. To aid the memory a simple system of working has been devised, whereby the exact diction in song or speech may be indicated with certainty, either while listening to an artist singing or to a teacher reading the text aloud.

We have given more than our usual amount of attention to this book because of its importance and because of the interest we found in it. It has always been a matter of regret on our part that the study of French is so neglected in the United States—that is to say, in comparison with the study of Italian. For though Italian opera has much to make it attractive to the public, yet it is undeniable that, apart from matters operatic, Italian music is hopelessly outclassed by the production of the standard and modern composers of France. The art of the French chanson at its best is superb, and no singer should neglect to acquire a mastery of the delicate language of France as found in the lyrics of French songs. We well know that a perfect mastery of the subtleties of the French language is impossible to a foreigner. But there is a great difference between speaking French as fluently as a Frenchman and learning to sing a certain number of songs without a disturbing foreign accent. It is for this latter purpose that this book by William Harkness Arnold has been written, and we think it admirably fulfills its purpose.

We call the attention of those who are interested in mandolin music to the new subscription edition for mandolin orchestra recently inaugurated by the Oliver Ditson Company. Ten pieces are to be published annually, one for each month, excepting the months of July and August. The compositions, which are, for the greater part, of that light and popular nature suitable to the instrument, are admirably printed and worthy of the publishers. The numbers published thus far are "The Chapel in the Mountains," by G. D. Wilson, and a number of lighter works by T. H. Rollinson and C. W. Bennet.

The songs of Franz List are published in sheet form in three separate keys each. These sixteen songs are, of

course, all to be found in the album of Thirty Songs by Franz List in the Musicians' Library. But for those who prefer their songs singly the following selection of the most popular of List's beautiful songs have been reissued: "A Wondrous Rapture Must It Be," "Angel Fair With Golden Hair," "Breathe Gently, My Song," "Could I Once Again Caress Thee," "Gaze Upon Me, Eyes of Azure," "In Love's Delight," "In Northern Land a Pine Tree," "Joyful and Woeful," "King of Thule," "Loreley," "Mignon's Song," "O Thou Who From Heaven Art," "Thou Art Lovely as a Flower," "Three Gipsies," "The Violet," "Wanderer's Night Song." The songs are carefully edited by Carl Armbruster, whose footnotes are concise and explicit.

"SLUMBER, MY DARLING." A lullaby written and composed by J. C. H. Beaumont.

The melody of this song is simple and diatonic like a folksong, and thoroughly vocal. A quiet, subdued accompaniment written in that semi-piano, semi-string-quartet style, consisting partly of counterpoint and partly of broken harmony, adds an appropriate, though somewhat old-fashioned, character to the song. This slumber song is admirably suited to the capabilities of the amateur, and it will be equally effective in its proper place on the program of the song reciter.

Gamble Hinged Music Company, Chicago.

"THE STORM SPIRIT." Piano solo. By Frederick E. Farrar.

This study makes an excellent preparation for the more difficult etudes of Chopin. It is written by a musician who understands the keyboard perfectly, and who knows how to get the maximum of effect with the minimum amount of exertion on the part of the performer. The black looking arpeggios in thirty-second notes for the right hand are really quite easy to play, and the melody in the left hand is placed where the piano has its best singing quality of tone. This "Storm Spirit" concert etude reaches a great climax at the end and cannot fail to make its due effect on the hearer. Apart from any musical interest, however, it is useful from a technical point of view.

Anglo-Canadian Music Publishers, Toronto, Canada.

"HEPATICA." Song. Written by Katherine E. Wallis. Composed by Alice H. Roger.

We find nothing in the words of this song that has any bearing on the liver or on liver troubles, notwithstanding the name. In fact, the word hepatica is not to be found in ordinary dictionaries at all. In a very copious

dictionary we find that the hepatica is the liverleaf, the *Anemone Hepatica*, called also liverwort. The name was formerly applied to a genus of plants of the crowfoot family (*Ranunculaceae*), now referred to as *Anemone*. We should not have taken up so much space with this name if it was not a common practice with many writers to choose fantastic and irrelevant titles for their works. Now, we have no fault to find with either the lyric or the music, both of which are excellent. The poem refers to an early spring flower, which might be the anemone, from the Greek "daughter of the wind." The music has spirit and is unconventional. The song will be effective when properly sung, and it makes no unusual demands on the singer.

Mabel Beddoe's Musical Antecedents.

Mabel Beddoe, the young Canadian contralto, comes of a family whose musical achievements have been unique. In 1873, Miss Beddoe's father, Tom Beddoe, well remembered as a tenor of fine attainments, sang the tenor role in a performance of "The Messiah" with the Philharmonic Society of Toronto, under Dr. Torrington, while subsequently he made several other appearances with the same organization, one in particular being a performance of "Elijah" before the Marquis of Lorne and Princess Louise. In 1898, Miss Beddoe's cousin, Carrie Lash, sang the contralto solos in an oratorio performance of the Toronto Philharmonic, while two years ago Miss Beddoe herself sang the contralto role under the baton of the same venerable conductor who had directed the performances in which her father had taken part thirty-five years before.

Flonzaleys Coming in November.

The Flonzaley Quartet's period of practice in Lausanne, Switzerland, is drawing to a close as the European tour, which will precede the American visit of the famous organization, is soon to begin. On October 7, the Flonzaleys will play in Yverdon, Switzerland; October 10 in Saarburg, Germany, and on October 12, in Groningen, Holland. Then comes a series of visits to German cities, including Wiesbaden, Berlin, Breslau, Wittstock, Posen and Koenigsberg, after which the Quartet will cross to London, where concerts will be given October 20 and November 1. Appearances are scheduled for October 30, in Newcastle, and October 31, in Dunfermline.

The Flonzaley Quartet will sail for New York on the *Coronia*, November 2, the first concert of the American tour being set for November 12, in Middlebury, Conn.

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PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beausejour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

PARIS, September 3, 1912.
43 Boulevard Beausejour,

The following is taken from an interview with Felice Lyne which appeared in the Kansas City Star:

"At last the lift appeared. A slim peppery Anglo-Indian and two skyblue guardsmen with beautiful shoulders

"But tell me, please, what is your real name?"
"My real name? Felice, of course; what should it be?"
"Well, if you say so, I must take your word for it, but it is not usual for chance to bestow upon a wee bun-



MOZART AS A CHILD-PRODIGY
(At the Luxembourg.)

dle of lace a name which after twenty years is so entirely appropriate as yours."

"I was named for my mother's bridesmaid, but it is quite true I am happy by nature."

"It must not be difficult to be happy when the whole world is smiling, when it is June in London, and you are London's dainty favorite, talked about and admired and praised out of all proportion to your size."

"Size?"

"Well, you are not very weighty."

"I weigh just 92 pounds with my hat. Speaking of size, I am having such fun over the tomb."

"? ?"

"You see we used the Neilson-Terry properties in our 'Romeo and Juliet,' and you know Phyllis Neilson-Terry is six feet two. Of course the tomb was made for her

and when I get into it I simply have to stick up one little toe to show people I have not dropped out of the performance altogether!"

"People in America are stunned by your phenomenal success; you seem to have fallen from the clouds and yet you carry all the hallmarks of long experience."

"There is nothing at all phenomenal about my success. It is simply good, hard, honest work, which happens in my case to be gaining an artistic reward."

"But your voice is unique."

"I beg you to believe that there is no dearth of beautiful voices, a beautiful voice is a perfectly normal physical attribute. But to find a teacher is a thing almost impossible nowadays."

"Marchesi?"

"I owe absolutely nothing of my voice placement to Madame Marchesi. Mr. L. d'Aubigné, the Virginian,



FELICE LYNE AND HER TEACHER, D'AUBIGNÉ.

taught me voice production. He in turn was taught by Sbriglia—"

There is a great deal more of this, but nothing that is of especial interest to musical readers. Miss Lyne was visiting last week at the D'Aubigné villa at Sevres, and the accompanying photograph shows her and her teacher to whom she says she owes everything.

Alexander Sébald has returned to Paris after a walking tour in Switzerland that was much interfered with by rain, and a visit to Berlin where he arranged with his manager for a series of concerts in various parts of Europe this season. However, he will spend most of his time in Paris and can be reached through THE MUSICAL COURIER office, which, please note, now is being removed to more luxurious quarters in the Boulevard Beausejour, overlooking the Bois de Boulogne.

Speaking of Sébald, I made note some weeks ago regarding his really wonderful arrangement of the "Meister-singer" overture in which I said that he had introduced every note of the original score, or words to that effect. Which remark seems to have got on the nerves of one of

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POST CARD FROM GEORGE E. SHEA.

stepped out, then a Benares nurse in charge of a flower-faced English child and then a fairy-like figure in a blue taffeta street dress looking wistfully from beneath a plumed picture hat. There could be no mistake. This was she.

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our English contemporaries, a significant little sheet which could be stuck away in THE MUSICAL COURIER's vest pocket and never make a bulge. A writer in this sheet has remarks to make about my phraseology, which he is evidently unable to understand. He tries to be facetious but merely succeeds in being silly. Anybody, at least any musician, with any sense, would know that I meant to say that Sébald had introduced the various contrapuntal voice-parts which appear in the overture in question, and anyone who really knows the score of this overture will appreciate the difficulties which have been surmounted by the arranger and the difficulties which must be surmounted by the player. But the writer in our English contemporary is evidently either lacking in understanding or is not a musician—probably both. This is the same sheet that prints occasional remarks of the same would be facetious kind about our American music endeavor. It says, for in-

stance, that there is an orchestra in Boston which the Americans claim is as good as any in Europe, but such statements must be taken with a grain of salt, or two or three grains, or remarks to that effect. Fortunately salt is cheap even in England.

Here is another Massenet story told by Comoedia.

A month before his death an amateur sent him a song entitled, "Why am I still alive?"

Massenet returned it to the composer with the following note:

"Why are you still alive? Because you took the precaution to send me your music by the post. If you had brought it to me yourself you would have been strangled by this time."

What lovely music it must have been!

NEW HAMPSHIRE MUSIC FESTIVAL.

CANOE LAKE PARK, N. H., September 9, 1912.

On the shore of one of the most beautiful lakes of New England and in the midst of a series of gardens not surpassed anywhere, in an attractive rustic theater, was held Saturday and Sunday, September 7 and 8, a unique music festival which promises to become permanent, so successful it was from every point of view.

In the first place, it enlisted the services of four choral societies that stand in the front rank of choruses in the immediate vicinity of this summer resort—namely, the Nashua Oratorio Society, the Manchester Choral Society, and the societies from Lowell and Lawrence, all of which are under the direction of Eusebius G. Hood, of Nashua. These choruses rehearse regularly, give concerts in their respective cities with prominent soloists every season, and sing the best choral works. They were brought together at this resort under the most favorable conditions, where they had the support of the Boston Festival Orchestra and five prominent soloists. The Massachusetts Northeastern Street Railway Company was guarantor for the financial part of the festival, and the beautiful weather did the rest.

The project had been worked out between David A. Belden and Franklin Woodman, president and manager, respectively, of the company, and Mr. Hood, so that the four concerts went through as smoothly as though the festival had been long established. Musically it was such a success as was not anticipated by those who were most enthusiastic in the project, and financially it came out satisfactorily, and although there was no money made there was no loss. The attendance at the four concerts was above 5,000, with the record of over 2,000 at the final concert.

At the two evening performances "The Golden Legend," by Sullivan, and "The Messiah" were given, with Grace Bonner Williams, soprano; Mildred Potter, contralto; Paul Althouse, tenor, Stephen Townsend, baritone, and Frederic Martin, bass. E. G. Hood was the conductor. For the two matinee the soloists and orchestra gave excellent programs, with numbers by Tchaikowsky, Massenet, Saint-Saëns, Gounod, Schubert, Meyerbeer, Thomas, Donizetti and others.

Of the artistic result one can judge by the very enthusiastic praise accorded the soloists and chorus. The Lowell Courier-Citizen, whose musical chronicler is a musician of wide experience and English training, says:

It was a most admirable performance of "The Messiah." The choir was not only excellently balanced as to parts, but it sang with assurance, made the attacks with precision, and sang with discriminate judgment and beautiful tone.

The soloists had been engaged with the object of having artists who were competent to make the ensemble, with the chorus of 350 voices and the Boston Festival Orchestra, one that would meet the approval of the most severe critic, and the results were all that was anticipated. Mildred Potter, already a favorite in these parts, shows steady advance in her singing, and on this occasion imbued the roles she interpreted with dramatic intelligence and beautiful musicianship, and whatever the part, large or small, the same consciousness is manifest in doing the thing as thoroughly as it can be.

Mrs. Williams, with her round, full lyric voice, sang the music of Elsie, in "The Golden Legend," and in "The Messiah," for that matter, with a beauty of tone that was ravishing, and in several instances aroused her audience to very demonstrative applause. Mr. Townsend, too, was in excellent voice, and his dramatic interpretation of Lucifer's part in the "Legend" was one of the features of this festival, where there were so many memorable moments. His conception was marked by finesse in the details and a sweeping, broad sway in the portions that called for sustained singing.

Paul Althouse, whose worth the Metropolitan Opera Company was quick in judging and had him sign a contract, was a surprise to those not already familiar with his

wonderful voice. Everything that he did was beautifully conceived, and when occasion required he roused the audience to frenzy with his beautiful, vibrant and clear tenor voice, which apparently knew no limit in range. His singing of "The Messiah" solos was worthy not only of the enthusiasm he aroused, but can be placed on a level with the best traditions of oratorio singing.

With the bass solos Mr. Martin rounded out an unusual cast of soloists, and contrasted in a beautiful way the sustained style of "Thus Saith the Lord" and the dramatic "Why Do the Nations Rage," which brought him an ovation.

From a social standpoint the festival was memorable. The musicians were well represented, and the wealth of the two States, Massachusetts and New Hampshire, attended in very large numbers. Where there was no opportunity for display it was remarkable to see so many of the social leaders of the prominent cities of New England, coming from points over 100 miles distant, with many from Boston and the North Shore.

Plans are already being talked over for another festival at this charming resort next season, and the talk is now to have it in the latter part of June, before society disperses to the various summering places.

H.

Irene Scharrer Engaged by Boston Symphony.

Irene Scharrer, whom several European music critics declare to be one of the greatest pianists among the players of her sex, is to appear with the Boston Symphony Orchestra during this season. Miss Scharrer's manager, R. E. Johnston, has also booked her with other orchestras and with several clubs. The list of concertos in the Scharrer repertory is as follows:

Emperor Concerto	Beethoven
E major concerto	Beethoven
Concerto	Schumann
B flat minor	Tchaikowsky
E flat	Liszt
Hungarian Fantasia	Liszt
D minor concerto	Brahms
D minor concerto	Rubinstein
E minor concerto	Chopin
Wanderer Fantasia (arranged for piano and orchestra),	Schubert-Liszt
Concerto for two pianos and orchestra	Bach
Variations Symphoniques	César Franck
Concerto	Grieg
Concertstück	Weber
D minor	Mozart
Scottish Concerto	Mackenzie
Concerto in E flat	York Bowen
Concerto in F sharp	Montague Phillips
Concertstück	Tobias Matthay
Scherzo for piano and orchestra	Litolff
Concerto in G minor	Mendelssohn
Second Concerto	MacDowell
Concerto in G minor	Saint-Saëns
Concerto in C minor	Saint-Saëns
Suite	Ole Olsen

The Nordica Singing Class.

The Madame Nordica Singing Class of the Political Equality Association, of which Mrs. Oliver H. P. Belmont is president, will resume its work for the season on Wednesday evening, October 9, at headquarters, 15 East Forty-first street.

This is a free singing class which has been under the direction of Madame Nordica and of which Madame Gardner-Bartlett is the instructor. Madame Gardner-Bartlett will continue with the class as heretofore.

The class is intended for young men and young women of musical talent who are unable to bear the expenses of a musical training. The admission to the class is free to those young men and young women who have suitable voices. Those wishing to enter the class and who have not heretofore been members may do so by having their voices tried at the studio of Madame Gardner-Bartlett, 257 West Eighty-sixth street, on Monday evenings, September 16, 23 and 30, between 6.30 and 9 o'clock.

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The New Victorian Club, 80A Backville Street, Piccadilly, W.

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XAVER SCHARWENKA will leave Bremen on the Kronprinzessin Cecilie, September 24, and will arrive in New York about October 1.

CARUSO sang in Baden Baden on the night of the Grand Prix race and had an enormous audience and his customary resounding success.

At Cracow a Polish opera was done not long ago in Esperanto. Czkdzwe pjkar schfglcmglad vrthbgo bztvfdhear bedfghjklit.

THEY are putting a new front entrance on the Metropolitan Opera House—a new overture, so to speak—and by American workmen, too. Well, well!

ALTONA, near Hamburg, is to build a new opera house, costing \$1,250,000. It will under no circumstances belong to the chain of forty opera houses planned by Oscar Hammerstein.

JACQUES COINI, formerly stage manager of the Manhattan Opera and lately with Hammerstein in London, has been asked to take charge of the stage of the new opera house being planned in San Francisco.

It is generally reported in Munich musical circles that Count Moy, who is very well known by the artists in that city as highly qualified, will probably be the successor of the late Graf Speidel as Intendant of the Munich Royal Operas and Theaters.

IN the Brooklyn Institute Bulletin one reads: "Owing to the fact that the audiences have fallen off so much at the regular series of Kneisel String Quartet concerts during the past two or three years, the Quartet will give but two concerts in Brooklyn and those will be in the Memorial Hall, Y. W. C. A."

ATTENTION just at present being given to the discovery of a new comet among the celestial bodies must be regarded with no small degree of apprehension on the part of some of those terrestrial stars that are wont to twinkle so luminously during the opera season. There ought to be legislation to prevent the divine competition.

Now comes William J. Guard, press head of the Metropolitan Opera House, and announces that Giordano's "Madame Sans Gène" is not ready and cannot be produced here until the season of 1913-14. Mr. Guard left Signor Gatti-Casazza in Europe very recently and therefore the latest report regarding "Madame Sans Gène" must be accepted as official.

SAID London Punch of August 28: "To be sold, a magnificent London opera house, present owner having no further use for it and gone abroad. Suitable for the production of opera, melodrama and for music hall performances, political meetings or kinematograph shows. Unrivalled opportunities for getting rid of capital. Immediate possession offered. Apply, Hamar Anvilstein, New York."

It is stated officially that the operas to be given this year by the Chicago Grand Opera Company are "Kuhreigen," "Herodiade," "The Cricket on the Hearth," "Noël," "Conchita," "Un Ballo in Maschera," "La Navarraise." Puccini's "Manon Lescaut," "Hamlet," "Mignon," "The Jewels of the Madonna," "Thais," "Cavalleria Rusticana," "Pagliacci," "Secret of Suzanne," "The Juggler of Notre Dame," "Faust," "Carmen," "Meistersinger," "Tristan and Isolde," "Walküre" and the old French and Italian operas which have heretofore been included in the repertory of the Chicago-Philadelphia Opera Company. Andreas Dippel, during his last visit in

Milan, engaged for his forces Titta Ruffo (as already announced); a French tenor named Campagnola, who was a pupil of the New York singing teacher Pizzarello, and Del Muro, the Italian tenor at the La Scala, who made a hit at the first production of Mascagni's "Isabeau."

WHEN Charles L. Wagner, associate manager with R. E. Johnston, in booking great artists, was in the West recently, he wrote to Johnston, stating that he intended to look over the field in Keokuk, Ia. Johnston wired back to Wagner, "Why Keokuk?" Promptly Wagner replied, "Because I want to see if it's worth a dam." Wagner knew that there is a big dam at Keokuk over the Mississippi—the biggest dam, in fact, in the New World after the one that is to be one of the prides of the Panama Canal, and so the answering telegram really represented an excellent bon mot, as Johnston later ascertained when John McCormack, Kocian, Scharwenka and Napara-Toye were booked in Keokuk by his associate within an hour. Schumann-Heink's managers also have booked her for a recital in that city, so besides having the greatest dam in the United States, Keokuk likewise has developed a good capacity for hearing the famous singers and instrumentalists.

HANDSOME window cards of Alessandro Bonci are up in many of the shops in the City of Mexico, and as THE MUSICAL COURIER stated last week, the Bonci nights at the Teatro Arbeu, during October, are sold out. In addition to Bonci, the personnel of the artists to sing during the autumn season includes sopranos, Irma Dalossy, Agnes Hannich, Edith de Lys, Luisa Villani, and Regina Viccarino; mezzo sopranos and contraltos, Fanny Anitua, Bianca Fox Hamilton, Esperanza Musseta; tenors, Giuseppe Gaudenzi, Guglielmo Giuliani, Salvatore Sciarretti and Francesco Zenni; baritones, Ettore Campana, Francesco Federicci, and Luigi Torti; basses, Armando Creti, Francesco Pedros, Andrea de Segurrola, and the buffo basso, Roberto Corruccini. The orchestra consists of fifty-five players from the Mexican Conservatory of Music; there is a chorus of sixty and a ballet of star dancers besides another ballet of twenty. The list of operas in the repertory ranges from Bellini's "Sonnambula" and "Norma" to Verdi's "Otello" and Wagner's "Lohengrin."

A MUSICIAN known on both sides of the Atlantic recently referred to quack teachers in the musical profession. Who are the quacks? Would any one name, either orally or in writing, one quack; give that quack's name? Who is the first legitimate musician who will step forward and give the name of one of the quacks; of one he feels or thinks he knows is a quack? No. It has never yet been done and the time is very distant when that will be done. The one named will have a considerable advantage over the denouncing one; he will give him considerable trouble. He will demand, at once, on what authority he, the charger of the account, has denounced him the quacker, as a quack. Then the quacker will get from ten to one hundred and ten good, substantial people—some quacks, too—to swear that the quacker is a veritable genius, and the "legit" will be left. Not until we have a fixed standard, a professional basis, such as physicians, engineers, architects, aviators, lawyers, and other professions have, are we permitted to admit that there are any quacks, because the quacks can turn about and make us duck. Are we ever to have a professional standard? We are artists. There is the rub. The other fellows are all scientists, but we are artists, and to be an artist is to be above a professional niveau. And that eliminates the quacks, too; they are artistic quack or quacking artists and are therefore admitted. No knocks necessary.

REFLECTIONS

BY THE EDITOR.

PARIS, September 6, 1912.

Dr. Richard Strauss has the courage of his convictions. My reason for saying so is due to a letter published by him, in which he exposes certain conditions in Germany from his point of view and is rather sharp on the Reichstag for its conduct towards the heirs of Richard Wagner. The letter is translated and discussed by the London Observer as follows:

"Unfortunately the decision with regard to 'Parsifal' does not rest with people who have the refinement and development of our culture at heart, but with jurists and politicians devoid of understanding the unlimited rights of intellectual property owners.

"I happened to attend the proceedings of the Reichstag in which the representatives of the German people, with very few exceptions, were debating with pathetic ignorance the weighty question of Copyright Law. I heard a certain Eugen Richter (the late famous Radical parliamentarian and finance expert) invoke the most shameless lies to tread under foot the rights of 200 miserable German composers, including Wagner's heirs, in favor of 200,000 German publishers. Things will not be better so long as universal suffrage exists, and so long as votes are counted and not weighed—so long, for example, as the voice of a single Richard Wagner does not count the same as the voice of 100,000 navvies put together. No wonder the French and Italians in matters artistic still consider us barbarians!"

The latter evokes ironical contempt in most quarters, where it is described as fresh evidence that a good composer can make the most stupid politician. The Berliner Zeitung remarks that Dr. Strauss is considerably more democratic on the question of box office royalties than on the question of suffrage.

In order to have the original on record I herewith also send the German letter as Strauss wrote it, which may be inserted in the vernacular:

Warmisch, den 18. August 1912.

Lieber Herr Karpath!

Für mich gibt es in der Parsifalfrage nur einen Richtungs-punkt: Respekt vor dem Willen des Genie.

Reider haben aber in der Frage des Parsifal-schutzes nicht Leute zu entscheiden, denen die Steigerung und Verfeinerung unserer Kultur am Herzen liegt, sondern nur Juristen und Politiker, deren Horizont nicht bis zu dem Verständnis von den unbefrängten Rechten des geistigen Eigentümers reicht.

Ich habe seinerzeit den achtstägigen Verhandlungen des deutschen Reichstages persönlich beigewohnt, wo die Vertreter des deutschen Volkes, mit ganz wenigen Ausnahmen, in beneidenswerter Unkenntnis der Materie über Urheberrecht und Schutzfrist debattierten. Ich habe selbst gehört, daß ein Herr Eugen Richter in unerschämtesten Lügen die Rechte von arbeitsamen zweihundert deutschen Komponisten — die Erben Richard Wagners miteingeschlossen — zugunsten von zweihunderttausend deutschen Gastwirten zu Boden trat.

Dies wird auch nicht anders werden, solange das blöde allgemeine Wahlrecht bestehen bleibt, und solange die Stimmen gezählt und nicht gemessen werden, solange nicht beispielsweise die Stimme eines einzigen Richard Wagner hunderttausend und ungefährt zehn-tausend Hausknechte zusammen eine Stimme bedeuten.

Dann würde ich vielleicht auch im Goethebund nicht mehr die Vorträge hören: von den Rechten der deutschen Nation, die besagt sein soll, das Genie, das sie bei Lebzeiten verbannt und verböhnt hatte, nach dreißig Jahre nach seinem Tode auszublühen und sein Werk in den kleinsten Provinzbühnen zu profitulieren.

Wir Deutschen werden vergebens protestieren, und der deutsche Spiehbürger wird in zwei Jahren am Sonntag nachmittag zwischen Mittagessen und Abendessen statt fortwährend in den Kienlopp und in Operetten zu gehen, auch für fünfzig Pfennig den Parsifal hören.

Und da wundern wir uns, daß uns die Franzosen und Italiener in allen Kulturfragen immer noch für Barbaren halten.

Dr. Richard Strauss."

Some of the German papers go so far as to question Strauss' ability as a musician, and they are as much entitled to that right of question as he is to criticise politicians; he assumes to be a judge of politics and they assume to be judges of music, and that squares it, and now we had better get right into this matter on a basis of common sense.

Copyright.

Nothing is more chaotic today in the minds of the general public and particularly in the minds of intellectual people, composers, dramatists, poets, essayists, novelists, newspaper men, book and music publishers and producers, than copyright, and more so, international copyright.

We have a new copyright law in America, which is considered unconstitutional, and which will never be considered constitutional until the Supreme Court of the United States has said so, and most of us now believe that that Court will never say so. Our law is an injustice to the American producer and to the American publisher, to the American writer and to the American composer, and it gives privileges and advantages to the foreign publishers and composers which the natives do not enjoy under the law. In its direct effects it suppresses the spirit of intellectual work, by illustrating that the foreigner has tremendous advantages in America over the American writer, whereas the American writer has no advantages in Europe at all under its international copyright, which defeats any chances he may have in Europe. That is the general outline condition of the copyright and its national and international aspects, so far as we are concerned in America. The substance of this in its details has been published in our columns for years past and there is no necessity here to rigmarole again. Now comes the question in Germany regarding "Parsifal."

"Parsifal."

What is the law in Germany? If the law in Germany does not protect the heirs of Richard Wagner, and apparently it does not, and as a consequence "Parsifal" will become public property on the midnight of December 31, 1913—what is going to be done if that is the law? The heirs of Richard Wagner went to the Reichstag to have the law changed for their particular benefit, and the Reichstag refused, and on January 1, 1914, anybody who wishes to give "Parsifal" in Germany, or anywhere, can do so, because it will belong then to the general domain. We committed a rape on "Parsifal" long ago in America, and we have no standing anyway in this case. The Panama Canal Case is a much stronger one than the "Parsifal" case, because Europe has told us what to do with treaties. Europe ignores treaties whenever it wishes. England ignores the withdrawal from Egypt; Russia ignores

the Finland treaties; England and Russia combined ignore the treaty with Persia; Russia and Japan combined ignore the treaty on Manchuria; France ignores the Algeiras Convention and takes Morocco, and by agreement with Germany, also an Algeiras signatory, gives Germany an immense territory in Africa; Germany and Austria combined ignore the treaty with Turkey, and Austria takes Bosnia-Herzegovina; Italy takes Tripoli and annexes it before having it; Japan incorporates Corea and breaks a treaty thereby, and thus all these treaties are treated and then it is expected that the United States should stand by a treaty. Treaties are not worth the paper they are written on and are ignored the moment an opportunity occurs to show how worthless they are. We have wars because we have no regard for treaties when we are ready with conditions favorable to us, to break them.

That was the case with "Parsifal." Anyone could have done with "Parsifal" what was done in New York and Amsterdam, except in Germany and Austria, where besides an agreement for the protection of authors and producers there exists a "Buehnenverein," that is a society for theater and opera managers, and this society has also decided to produce "Parsifal" after December 31, 1913. It was thereupon and then that the heirs of Richard Wagner went to the Reichstag, and the Reichstag supported the Buehnenverein and refused to extend protection any longer to "Parsifal."

It is therefore a question between the owners of "Parsifal" and the laws of Germany, and if Germany says in its laws now that "Parsifal" goes into the public domain it goes there and anybody can produce "Parsifal"; as Germany says so, Richard Strauss, whose interests and opinions are otherwise, writes the letter.

Richard II.

Strauss in this letter tells them in Germany that the law is no good there and that the Reichstag is no good, as we call it, and exposes his views on universal suffrage, intending thereby to show that there is a lack of general culture in Germany, for otherwise universal suffrage would create such representatives in the Reichstag for the people as would give evidence of a higher frame of mind than to tolerate a condition that goes against the wishes of Richard Wagner and against the interests of the producer of brainwork. It seems to us that this is a German affair, to be settled by the German people, no matter what its effects on the outside may be on copyright laws and their exterior or international application. If the German people, through the universal suffrage in the Reichstag elections, declare that there should be no protection for writers and composers beyond a certain period, it means that that is the feeling of the people, and this feeling of the people can be criticized by someone like Dr. Strauss, just as we criticize it or anybody criticizes it, and there is no reason why the man should be abused for exercising the human right of criticism.

As many of the German papers are abusing Richard Strauss for criticising those conditions that prevail, it proves that he is right and that condi-

tions do prevail which call for criticism, and I would like to ask this question: "If the daily papers can criticise Strauss and if the Socialistic papers can criticise the majority of the Reichstag, why is not Richard Strauss permitted to criticise the whole Reichstag on a subject on which he is an authority and which he has studied, viz., the question of authors' and composers' rights and copyright, and why should he be abused when he criticises politicians and laws and conditions?" There is not one production of his on the stage in Germany and Austria that is not criticized and sometimes very severely. Does that place him in a condition of atrophy? Because he is criticized or his works are criticized, does that mean that he should not criticize other people's works, such as the works of a parliament, called the Reichstag?

It will be seen that I am not touching the merits of the case, and I don't know anyone today entitled to judge the merits of this case until he has made himself known through his works as an expert on copyright. I am not criticising the question of "Parsifal" and what should be done about it after 1913, because that is a question to be settled by the German people. What I would like to know is why, when a man like Strauss expresses his opinion on that subject and criticizes certain authorities whom he considers responsible for undesirable conditions from his point of view—why he should therefore be personally abused in the press, particularly when the press is constantly criticizing him and his works; and, even leaving aside the latter part of it, does he lose the human privilege of criticism, after human and inhuman newspaper criticism has been applied to him without limit?

The most peculiar aspect of this whole situation is that after all today Richard Strauss is the one big, domineering German composer; not only German, but universal over the world. If his desire is to make money, he does not differ from Richard Wagner, and certainly not from the late Jules Massenet; not from the English composer, the American composer, the Russian composer, nor from the artists that seek to get as high a salary as possible for their work. How can newspapers criticize Richard Strauss for asking money for his works, when they demand money for advertising in the blank space, which is always there to receive the type—the unlimited blank space manufactured for the purpose of having it filled with advertising matter for money paid to the newspapers for the advertising?

"Parsifal" will be produced here in Paris at the Grand Opera as early as possible in January, 1914, and the order for the scenery was placed this week. Artists are already at work on novel and remarkable sketches.

Style.

People come over here from the United States and other portions of North America, and from South America, and from all the Colonies of Great Britain and of France to acquire style. We acquire our present literary style from England, from the writers that are now dominant in England. Our dramatic style is acquired there. Our musical style is acquired in Germany, and our subdivision called vocal style is acquired in Italy; that is we attempt and do our best to follow the Italian style of voice production. We believe that the voice should be open and trained so that what is called "the white quality" should be obliterated, which is so very natural in many open voices. But we control those open voices through the application of acoustic laws; we have learned that from Italy.

The operas and light operas that are sung in America, that come from Europe when they are new, that is the novelties in operas, are either Italian or German. The little musical comedy, which depends upon its text for success and upon its plot, comes from England, but the grade of that music is

popular and the composers of that music make no claim among the national composers of Great Britain. French opera is not given in America to any extent and has not attracted such an attention as German and Italian opera, for the reason that the French publishers are not in sympathy with the commercial methods of the United States, whereas the publishers of Germany and Austria and the monopoly of Italy understand and appreciate the American man of business affairs, who is always behind these musical ventures and whose money and credit are in them, but who will not put this money and this credit into any enterprises unless they are first recognized as representing style, which means in other words the latest.

In the field of piano composition and violin composition the style also comes from German speaking countries or those allied to them, such as Bohemia and Hungary. Neither France, nor England, nor any other country has given us anything in violent style lately, as compared with the others.

In the direction of grand opera, and by that I mean opera based upon large orchestral forces, choruses composed in part writing, and subjects developed on the dramatic lines, we look to Germany and chiefly to a man named Richard Strauss.

Like all men who have done things that attract attention, Dr. Strauss is the center of an intellectual storm, which has become big enough to become a philosophical storm, although that is a paradox, considering the meaning of the word. We can no more ignore Strauss than we can ignore Rodin, or Maurice Barres, or Anatole France, or G. B. Shaw, or Israel Zanwill or George Brandes. Humperdinck has developed on the lines of Richard Wagner and is his distinct disciple, and there can never be any controversy revolving around Humperdinck. The other German composers are called legitimate also in a complimentary sense, although some of the others mentioned above would decidedly reject such compliment; Strindberg, the Swede, would have rejected it.

Strauss has given some distinct original utterances to the world, and as to their perpetuity, I think it will be admitted that the present generation is not competent to judge; no generation ever was competent at any one time. What was said about Beethoven at the time, even at the time of the fifth symphony, has since been nullified by us. Bach died without a Thaler. Mozart had nothing to eat. Schubert is said to have died of starvation, which means that he did not have any stock in Standard Oil, and could not therefore have bribed Pennsylvania judges. A man who did what Schubert did could not bribe, and the people who run Standard Oil cannot compose Schubert songs, and I am safe in saying that all of them put together could not tell you what a Schubert song is, if asked to answer viva voce.

The fact that Strauss is so violently criticized can be traced directly to his originality, which in the estimate of conservative thinkers is an offense; with many it is a violation of good form for a man or woman to be original. A man must have ancestors and he must not be like the French soldier at Austerlitz, who declared that he was an ancestor himself.

What are we going to do in music, or in art, or in literature without originality in each period? We will then have no period. There are stages of human existence which had no art period, and no literary period, and no musical period at all, and we cannot even point to them, for the simple reason that they have no period to point to.

When the history of opera during the present time will be written, it will be called the period of Richard Strauss, just as we had the period of Richard Wagner in opera, the period of the music drama, just as we had the period of Verdi and the period of Bellini. These were all men of originality, who impressed themselves and photographed

themselves permanently upon their time, which is named after them.

Now, how are we going to stop a man from impressing himself upon his time, making it his period? We do it by opposing him, and through the opposition the contrast between what has been done and what he is doing asserts itself with such relief, through the attention of the generally cultivated mind upon the struggle between his originality and the effort to circumvent its ascendancy, that his name becomes identified with that time, with the era of that struggle, and right before us now visible is this effort that is being made to prevent Strauss from doing what he is doing, which he now does chiefly because the effort is being made to prevent him from doing it.

If this is not a fact it is a psychological suggestion, which is based upon history and the experiences of mankind for nearly fifty centuries, which I believe gives a sufficient ground to be called a fact through its reappearance.

There is not a seat to be found, or to be had, or to be bought for the first few performances of Richard Strauss' next opera, "Ariadne auf Naxos," Stuttgart, October 24. Is there any other instance at present that can compare with this? The question answers itself.

BLUMENBERG.

WE STAND CORRECTED.

The enclosed letter refers to a recent editorial in THE MUSICAL COURIER, referring to the death of Samuel Coleridge Taylor:

I take my pen in hand to write and say that "The Messiah" was produced when Handel was fifty-six years old, not when he was sixty-five years old. Also that Wagner finished "Parsifal" when he was sixty-nine years old, and that his greatest work was composed when he was forty-six years old—but it was not "Parsifal."

Trusting that this will not cause you any loss of sleep,
Sincerely yours,

OSCAR HATCH HAWLEY.

If we are to be corrected, then let our corrections come from such a genial corrector as Oscar Hatch Hawley. His sting has no venom in it, and we can truly say that his letter has caused us no insomnia. In fact, we are flattered that so busy a man as he is finds it to his advantage to read our editorials. And we, on our part, are grateful for being put right.

Let us examine our mistake a moment. We were writing a eulogy of a dead composer and we contrasted his earliest work with the last works of two great composers of the past. We meant an antithesis between Coleridge-Taylor's "Hiawatha's Wedding Feast," composed at the beginning of the composer's career when at the age of twenty-three, and the last works of Handel and Wagner, written, according to our article, when the composers were sixty-five.

As a matter of fact, Wagner was sixty-six in 1879 when he finished the composition of "Parsifal." Handel, who was born in 1685, finished his last oratorio, "Jephtha," in 1751, at the age of sixty-six. To be on the safe side we said sixty-five, in case the compositions had been finished before the sixty-sixth birthday had arrived. But in our haste we wrote "Messiah" instead of "Jephtha," notwithstanding that we started out with the antithetical intention aforementioned. Our haste was due to the fact that, Monday being Labor Day, the office of THE MUSICAL COURIER was closed. As we did not get the news of Samuel Taylor-Coleridge's death till Tuesday we had all we could do to get our imperfect article into the paper at all.

Now, though we earnestly hope that Oscar Hatch Hawley will live as long as he wants to live, to the glory of Cincinnati and other burghs, we assure him that we have put a special note in our obituary file calling for the utmost chronological and historical accuracy when our corrector leaves this mundane sphere for that ideal world where there are no managers or editors.

The Master Is No More—Sic Itur ad Astra.

Bernhard Ziehn, the world's foremost theorist and contrapuntist, has bravely ended his long struggle with life. That most vicious, exacerbating disease, cancer of the larynx, was the material cause of his untimely end. The following simple message brought the sad tidings:

Mr. Ziehn passed away Sunday morning, September 8, 1912.

EMMA ZIEHN.

Bernhard Ziehn was born in the historical town of Erfurt, Thuringia, January 20, 1845. He was not especially instructed in music when a boy, but passed through the common and normal schools, and then for three years was teacher in the schools of Mülhausen. He migrated to America in 1868, and for two years after was assistant teacher of musical theory and history—also of German and certain branches of higher mathematics—at the German Lutheran School in Chicago. About the year 1871 Ziehn abandoned the profession of his youth and turned his entire attention to the study of musical science. For awhile he held a position as organist in one of Chicago's prominent synagogues.

In the pleasure of his new environment Ziehn trod on enchanted ground. Small wonder is it then to find him delving far into the mysterious region of Hebrew music and literature. Thus were seven years spent unprofitably. Ziehn has solved many riddles in his special field of endeavor; but the greatest riddle of all—that of the musical notation of the Hebrews—is left unsolved for a future generation of students who will devote the greater part of their lives to the interpretation of the Hebrew accents.

Ziehn's first published works (Hamburg, 1881) were a "System of Exercises for the Piano" and "A Method for the Instruction of Beginners," emphasizing the naturally opposite position of the hands in playing, and the necessity of technical training for their symmetrical development. The exercises given in these works are largely in symmetrical inversion, in accordance with this principle. A still more important work, "Harmonie- und Modulationslehre" (Berlin, 1888), has exerted, since its publication, a strong influence on the trend of modern musical composition, here and abroad. This work is to a great extent inductive, and illustrates each step by examples from the best musical literature, quoting from nearly one hundred composers, from the old classicists to the ultra-moderns.

Ziehn contributed articles to various Berlin musical periodicals, and enjoyed extraordinarily high standing as an authority on certain branches of musical history. His opinion of the genuineness of a certain work ascribed to Bach was accepted over that of Spitta by celebrated German scholars, and as student and authority on the correct execution of the old embellishments found in classical works he was without an equal, anywhere.

Composers and virtuosi of eminence have lavished their praises upon Ziehn and his works. Ferruccio Busoni's profound admiration for Ziehn was demonstrated in the form of an article which appeared in a Berlin paper last year, under the characteristic title of "Two Gothic Artists in Chicago." The same year witnessed the publication of Hugo Kaun's laudatory essay, "Bernhard Ziehn und seine Harmonie- und Modulationslehre," in the Deutsche Tonkünstler-Zeitung, Berlin.

In a recent review of Ziehn's last published work, "Five- and Six-part Harmonies," his harmonization of "Ein feste Burg ist unser Gott" is considered

to offer an interesting comparison with the treatment of the same tune in Mendelssohn's "Reformation" symphony, Meyerbeer's "Huguenots," and Wagner's "Kaisermarsch." Along with which the critic believes the progression of fifths, in this setting, a little too freely modern for the diatonic nature of this old tune; and at the same time cries out against the free use of cross relations in so many places. "These things," he maintains, "are prohibited in the strict style and are matters of judgment in the modern style." Of course, that is pure nonsense. Classical literature abounds in examples of cross relations.

Music has suffered a severe loss in the passing of Bernhard Ziehn, who, in tonal matters, was a singular blend of the strict pedant and ultra-modern progressive. He adhered to what was useful in the old rules, but with rare courage amended



BERNHARD ZIEHN.

or discarded altogether what could not be applied to good music in its new as well as in its ancient phases. His knowledge in every scientific, historical and practical branch of music was prodigious. In the Beethoven literature his authority stood supreme. There are those who go so far as to say that Theodore Thomas, an intimate of Ziehn, changed his Beethoven readings entirely after communion with the late theorist.

A complete list of Ziehn's advanced pupils (compiled by the master a few months back) will not be out of place. It is as follows: Fannie Bloomfield Zeisler, Grace Chadbourne (New York), Ellen Crosby, Eleanor Everest Freger, Annette Middelschulte, Regina Watson, Helen Louise Birch, Helen Rudolph, Kathryn Williams, Kenneth Bradley, John A. Carpenter, Oscar Deis, Arthur Dunham, Julius Gold (Des Moines), Glenn Dillard Gunn, Hugo Kaun (Berlin), Winfred Merrill (Cedar Falls), Wilhelm Middelschulte, the late Hans von Schiller, Dr. Louis Gerard Sturm (Milwaukee), Otto Wolf.

BERNHARD ZIEHN'S WORKS: THEORETICAL AND PRACTICAL.

System der Uebungen für Clavierspieler und Ein Lehrgang für den ersten Unterricht (German and English). Complete in two books. Hamburg: Hugo Pohle, 1881.

Alte Klavierstücke (I, Präludium und Fuge, in C moll, von Joh. Chr. Bach; II, Burleske, in B dur, von Joh. Ludwig Krebs; III, Presto, in B moll, von

Karl Heinrich Graun). Bearbeitet und herausgegeben von Bernhard Ziehn. Hamburg: Hugo Pohle, 1883. Series I and II contain remarks on the correct execution of the "Verzierungen" (i. e., musical ornaments) in classic works.

Harmonie und Modulationslehre. Berlin: R. Sulzer, 1888. Ibid., reprinted with new, undated title page in 1910 (Berlin: Chr. F. Vieweg).

Manual of Harmony (Vol. I). Milwaukee: William A. Kaun, and Leipsic, Carl Fr. Fleischer, 1907.

Five and Six Part Harmonies (German and English). Milwaukee: William A. Kaun, and Berlin, Richard Kaun, 1911.

ZIEHN'S CONTRIBUTIONS TO MUSICAL PERIODICALS.

(a) ALLGEMEINE MUSIK-ZEITUNG:

"Betrachtungen über den Choralatz, nebst Vor- Zwischen- und Nachbemerkungen, im Anschluss an die vorgeblich Bach'sche Lukas-Passion" (1891, Nos. 27-39).

"Zweiter Beitrag zur Lukas-Passions-Forschung" (1893, Nos. 14-18).

"Raff's 'Wagnerfrage' und 'Lenore'" (1894, Nos. 19-26).

"Gehört die unvollendete Bach-Fuge zur 'Kunst der Fuge' oder nicht?" (1894, Nos. 33-34).

"Ueber 'Alterthümern'—Einige Zusätze zu 'Raff's Wagnerfrage und Lenore'" (1894, Nos. 50-52).

"Herr Hugo Riemann und Bach's unvollendete Fuge" (1895, Nos. 33-34).

"Ueber Dr. Hugo Riemann's 'Geschichte der Musiktheorie im 9-19. Jahrhundert'" (1900, Nos. 1-7).

"Die alterirten Septimenakkorde mit ihren strengen Auflösungen" (1902, Nos. 21-22).

"Ueber den ersten Akkord im Scherzo der neunten Sinfonie von Bruckner" (1903, Nos. 28-29).

"Der Nestor der Amerikanischen Dirigenten" (1904, Nos. 30-31).

"Ueber neue und neueste Harmonielehren" (1906, [44?] 45-48).

(b) DIE MUSIK:

"Ueber die Kirchentöne" (III, 3, pp. 163-75).

ARTICLES, NOTICES, ETC., CONCERNING BERNHARD ZIEHN.

Wilhelm Tappert: Feuilleton, Musikalisches Wochenblatt (Leipsic: E. W. Fritsch), Jahr. 1872, pp. 457-551.

Dr. Hugo Riemann: Replique, Allgemeine Musik-Zeitung (1891, No. 39).

Hermann Schröder: Die Symmetrische Umkehrung in der Musik (Publikationen der Internationalen Musikgesellschaft, 8 Beiheft). Leipsic: Breitkopf & Härtel, 1902.

Georg Capellen: Die Abhängigkeitsverhältnisse in der Musik. Leipsic: C. F. Kahnt, 1904.

Marc A. Blumenberg: Reflections, THE MUSICAL COURIER (New York), March 17, 1909.

Ferruccio Busoni: Die Gotiker von Chicago, Illinois, Signale für die Musikalische Welt (Begründet von Bartholf Senff), 68. Jahr. (1910), pp. 163-65.

Hugo Kaun: Bernhard Ziehn und seine Harmonie und Modulationslehre, Deutsche Tonkünstler-Zeitung (Berlin), 8. Jahr. (1900), p. 178 f.

Hugo Kaun: Ein neues Werk von Bernhard Ziehn, Signale für die Musikalische Welt (1911, No. 52).

THE MUSICAL COURIER is indebted for the biographical facts and statistics in the foregoing notes to Prof. Julius Gold, of Drake University, Des Moines, Iowa, who had just completed a summer course with Bernhard Ziehn a few weeks ago. Professor Gold went through his instructor's newest work, "Canonical Studies" (now in press) and was his only pupil this summer and probably his last, for recently the master suffered several severe operations for cancer of the larynx and had completely lost his speech.

Bernhard Ziehn was not only a great musician, but also a man of gentle spirit and noble character. The world of music mourns him with deep sorrow.

¹A new edition of this work was brought out in 1910 by Chr. F. Vieweg, Berlin, and in its English dress, under the title of "A Manual of Harmony—Theoretical and Practical," was issued from the press of Wm. A. Kaun, Milwaukee, in 1907.

OSCAR HAMMERSTEIN WRITES.

BUSINESS OFFICE

HAMMERSTEIN'S
VICTORIA

420 ST. BROADWAY AND SEVENTH AVENUE

NEW YORK, Sept. 12, 1912

Editor, Musical Courier:

In your issue of the 11th., inst., under the title of "London Opera House Finances," you have given as facts, falsehoods.

I demand an immediate and prominent correction. My London Opera House is in the market to sell or lease: incorrect figures and statements as you give them, can but deter prospective buyers or lessees, injuring the value of the property, if not making it valueless.

Here are the facts:

My ground lease was made with the County Council of London for 99 years, at a rental of 4420 pounds per annum without any change of even a farthing for the 99 years.

I paid five years ground rent in advance.

The lease provides that the structure which I was to erect on this ground can be devoted to any purposes, Opera, Drama, Music Hall, or stable.

To this lease, and prominently attached, is a bar license which permits the sale of wines, liquors or beer at and during any entertainment given in the structure.

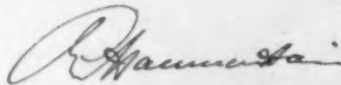
The dispute (as you call it) for 22000 pounds has been dismissed by two Tribunals elected to adjudge the case.

There exists no such claim of 4200 pounds by an electrical concern.

My floating business indebtedness is about 200 pounds; no note of mine is in existence.

There is not one penny due to Lord Howard de Walden. I agreed to stand any loss above a stipulated price for the production: the loss of about 5000 pounds is incorporated in the existing mortgage, viz; 48000 pounds. Lord Howard de Walden paid but 7000 pounds for the production; not 20000 as you claim.

As the structure cost over 200000 pounds to erect, outside of an investment of 50000 pounds in costumes, scenery and properties, and which are not included in the mortgage. "the removal of serious obstacles by a large check," as you state, also necessitates correction.



Speaking for itself, the accompanying letter from Oscar Hammerstein needs no comment on the part of THE MUSICAL COURIER. It is printed in justice to its writer, and also as a matter of news, for most of the London and New York dailies printed the same story published by THE MUSICAL COURIER. The fact that Mr. Hammerstein protests so vigorously against our statements, shows that he evidently cares what is written about him in THE MUSICAL COURIER, but does not care what the dailies say about him. We appreciate the tribute.

Mr. Hammerstein is in a position to know his own affairs better than any one else, and if our article of last week was conducive to bringing about the publication of the true status of the London Opera House, we cannot help but feel glad that we printed the matter which resulted in his present letter of correction.

How little we are willing to do Mr. Hammerstein an injustice can be seen in our assertion that his ground rent was £4,975, instead of the £4,420 which he now tells us he pays. Therefore, instead of depreciating the value of his property, we really were enhancing it.

As Mr. Hammerstein rightly points out, even the real estate trade reads THE MUSICAL COURIER and is guided by it.

UNSINGABLE SONGS.

Our song world is sadly in need of a musician capable of making singable many of the great songs of the master composers. We know that it is sacrilege to lay hands on the ark, so to speak; but, as matters now stand, it is a question of leaving unsung the songs as the composers wrote them, or altering the songs so that human voices can sing them. We must protest, of course, against the practice of singers who change notes to suit their own shortcomings. For the notes which singers write are about on a musical par with the notes that composers sing—both are feeble and ineffectual. We need an editor like Robert Franz, for instance, who understands the composer he is editing and who, at the same time, understands the human voice. It is all very well for composers to say that singers ought to be better trained so as to be able to sing what the composer writes and to understand it. We admit that many singers are very poor musicians. But we insist on the necessity of composers studying the instrument for which they write. We feel certain that when Liszt wrote his "Mignon's Song" he did not in imagination feel the physical strain of the notes he put on paper. We know that he could sit at a table with no piano near him and write the most dazzling cadenzas for the keyboard. He felt the position of each note unconsciously as he wrote it. But when it came to vocal writing he wrote for an ideal voice which was something apart from himself. Schubert, too, could not have felt "Der Wanderer" in his throat as a singer feels that strain. No doubt Schubert's soaring imagination put a fine voice behind each note as he wrote it down. But if Schubert had been a singer he might have made some modifications of those high E's and the low E, two octaves below. Now, when we say that these songs need editing we by no means imply that every Tom, Dick and Harry is fitted for the task. These great works should be altered by great masters only. The trouble is, however, that the man who is most capable of editing the songs of the great composers is the man who has most reverence for the genius of the creators of those works and who will not touch them under any consideration. In fact the only solution of the problem is in a compromise: Let the composers study singing, and let the singers become musicians.

CHICAGO AND PUCCINI.

In view of the many rumors circulating recently regarding the settlement of the differences between the Chicago Opera and the house of Ricordi in Milan, it is interesting to read what Karleton Hackett has to say about the matter in the Chicago Post. He is in a position to know whereof he speaks, as Mr. Schaffer, the publisher of the Post, also is one of the active forces in the directorate of the Chicago Opera:

The question of Puccini and the Chicago opera is evidently but half understood even at this date, especially among our friends down East, where there is among a few the best disposition in the world not to put our affairs in quite the true light. In the first place, it should be known that in the little misunderstanding between the Chicago Opera Company and the publishing house of Ricordi, Puccini himself did not enter in the slightest. He has no control over his own works, having assigned to the Ricordis not only the rights of publication, but having made them in all things operative his sole managers, so while his name enters constantly, he personally has had nothing to do with the matter.

The difficulty which took all the operas controlled by the house of Ricordi from the repertoire of Chicago opera last winter, is now in process of getting itself smoothed over, to the satisfaction of everybody. So there would be no need to speak further of the matter, were it not for the fact that interested people like to give the matter a twist the wrong way, which, though a meek and long-suffering generation, we by no means feel willing to pass over in silence.

One of the Eastern papers recently printed the following: "The first campaign between Andreas Dippel, the director of the Chicago-Philadelphia Opera Company, and the Casa Ricordi, the representatives and publishers of Puccini, has ended in a victory for the Italian." The article continues at some length in the same vein, with the underlying idea that no opera house can succeed without the opportunity of producing the Puccini operas, and leaving the impression that Mr. Dippel was forced to make up with the Ricordi house in order that the Chicago Opera Company might continue in prosperity.

The original trouble was because of four demands of the Ricordis—first, that in order to give any of the operas it must be agreed to give a number, in fact several more than were desired; second, that a certain number of performances must be guaranteed, whether the public wished them or not; third, a large fee was demanded for each performance, and, fourth, the house of Ricordi demanded the right to designate the artists who should sing, thereby making themselves in reality the directors of the institution though assuming no financial risk and being responsible to nobody. Similar conditions always had been imposed on other opera houses and the Ricordis could imagine no reason why the Chicago company should object. But the Chicago directors were quite unaccustomed to such dictation, and after a full discussion of the subject decided they would not tolerate it.

This was announced to the house of Ricordi, which then withdrew all its operas from our repertoire, and there the matter stood all of last season.

Keeping in mind the four conditions demanded by the Ricordis, and over which the break came, now observe the state of affairs for the coming year and judge which side won its contention. For this year the Chicago Opera Company has made a contract to produce Puccini's "Manon Lescaut," this one opera, as often or as seldom as it sees fit, with such singers as shall seem best to its own management. This is absolutely all that is as yet determined on, yet a year ago nothing less than twenty performances of a number of different works could be considered.

There is a possibility that Puccini's "Tosca" will be given, since Mary Garden is singing it in Paris about this time and will make her first appearance this fall with the Boston Opera Company in the role, which she also might like to sing here. There is, however, no certainty of this, but the point is that so far as the Ricordi house is concerned, the Chicago Opera Company can have it if it so desires or can leave it to one side. There is a bare chance that the Chicago company might also give "Madame Butterfly"—it may if it chooses, or any other operas which the people of Chicago might wish to hear.

The interesting fact is that the management of the Chicago Opera Company now stands in the same relationship to the house of Ricordi that it does to any other organization controlling desirable works; it can obtain as many of them as it wishes to suit its own requirements, which is precisely as it should be. There never was any serious question concerning the fee to be paid for per-

formance; the difficulty arose over the number of performances required, the operas to be given, and the control of the casts. The Chicago company now can give the number of performances it chooses, and the operas it wishes, with the singers who best please it, and for this willingly will pay to the house of Ricordi the fee. By which side has the victory been won?

It is not to be expected that the people of the East, who for so many years passively suffered dictation, should be altogether pleased that our directors would not submit and have won their contention, which, however, is no reason for putting the plain facts in a false light. Regardless of what the East may or may not say, the facts have been here put down, that the people of Chicago might understand just how matters stand. The one thing decided is that we shall hear Puccini's "Manon Lescaut." There may be more of the Puccini operas, or there may not, the question being one for the directors of our opera to act on as they see fit, for they are masters of the situation.

Mr. Hackett states the case very clearly, and it will be seen from his analysis of the situation that Andreas Dippel accomplished what he set out to do. There is no reason why American or any other opera houses should not produce Puccini, but also there is no reason why his works should receive special and in fact extraordinary privileges (and prices) above the compositions of Verdi, Wagner, Massenet and the other great ones of music. It was only the methods of the Milan monopoly to which Mr. Dippel objected, not the nature of the works controlled by that formidable and oppressive body. The Puccini operas are picturesque, even if they are not great. "The Girl of the Golden West" is not an opera at all.

LOS ANGELES will hear its symphony orchestra this winter in Tchaikowsky's sixth, Beethoven's fifth, Mendelssohn's third, and Dvorák's "New World." Replying to possible criticism that such a scheme is too romantic or too popular, W. Francis Gates says in the Los Angeles Graphic:

It must be remembered that if Mr. Hamilton is to play novelties, he will have to be given not only sufficient funds with which to purchase the high priced scores, but enough for 50 per cent. more rehearsals. If the orchestra had the financial backing it ought to have—possibly a donation fund of from \$5,000 to \$10,000 a year beyond its present income—I do not doubt that Mr. Hamilton would be the first one to advise a longer series of concerts and much more in the way of novelty. It is far easier to criticize a man for not doing a thing which costs \$5,000 than it is to go down in your pocket and hand him that sum. The nub of the matter is simply this: Please don't shoot at the orchestra, it is doing its best. It will do a lot better when you give it the cash.

From the balance of Mr. Gates' article it is to be inferred that some of the Los Angeles musicians advocate a state appropriation of \$50,000 or \$60,000 to aid in the work of the city's orchestra. THE MUSICAL COURIER often has explained the practical and ethical reasons why the conditions are not favorable to State, national, or municipal aid for musical enterprises, and there is no necessity for going over the ground again at the present time. At best, such assistance is a discouraging form of paternalism, as is proved by the fact that in Europe, where grand opera and orchestras always have received subventions, most of them still are dependent on extraneous support and cannot exist solely on the patronage of the public. If the public wishes good music, let it pay.

ON another page of this issue of THE MUSICAL COURIER there is presented a picture of the attractive music stand adorning Seneca Park at Rochester, N. Y., and of which the Rochesterites are justifiably proud. Recently this paper published a view of the magnificent stone constructed music stand in Golden Gate Park, San Francisco, Cal., and we then pointed out the need of an artistically designed structure of this nature for Central Park, New

York. Let the metropolis compare its flimsy and cheap wooden music stand with those in Rochester and San Francisco. Enough said.

MUSIC MADE MAUDLIN.

Why is it that daily newspaper writers always like to play the calcium light upon persons who happen to die while listening to music or while playing the piano? Last week, in the Bronx, a woman fell dead just after performing the "Miserere" from "Trovatore." Immediately the scribblers report the occurrence in hysterical, dime novel style, hinting that the nature of the music played had something to do with the death of the unfortunate woman. There is no reason why human beings, all of whom are destined to die, should not die at the piano as well as anywhere else. Death is no respecter of persons, as the popular saying goes, nor does he respect time or places. If the late Bronx pianist had chanced to be rolling pie dough, or making beds or dusting the pantry at the moment the fatal attack came, she would have died just as inevitably as she did at the piano. But that would not have made a good daily newspaper story. Music itself is treated in the same silly and sensational style by our diurnal publications, and that is why no one with any intelligence looks to them for authoritative comment or correct report on tonal matters. The publishers and editors of the dailies are not to blame for this condition. Usually they know as little about the dignified side of music as the penny-a-liners who never lose a chance to degrade and render it ridiculous. Relief can come only if the dailies refer to THE MUSICAL COURIER all musical reports, cablegrams, criticisms and news items. We shall be pleased to let our corps of trained editors sift the chaff from the wheat and set the dailies right in the matter of what to print. For instance, if the New York Herald had submitted to us the article printed in one of its recent issues, and reproduced herewith, we should have told that journal to throw the writer of the article into the bear cage at Central Park and then dare the beasts to do their worst:

A musical prodigy has been discovered in the person of ———, seven years old. After taking piano lessons but nine months she can play difficult classical selections. Her touch and interpretation are said by musicians to be remarkable.

After studying but seven months the little girl had mastered such difficult selections as Chopin's Second Nocturne and a Liszt's Hungarian Rhapsody, after playing them but once. The parents invited prominent musicians to hear the child's playing, and upon being informed that their daughter was a musical genius they determined to cultivate her talent. The child, who has performed but once in public, will appear at a concert to be given at an early date in the Astor Hotel. At the concert at the Astor Hotel the girl will perform Beethoven's "Für Elise." She takes her compliments quietly and is not excited at the prospect of playing in one of the biggest hotels in New York.

ENRICO TOSELLI, pianist and husband of ex-Crown Princess Louise of Saxony, is writing his memoirs. Enrico Toselli is not writing his memoirs. Enrico Toselli and his wife are to be separated. Enrico Toselli and his wife are not to be separated. Enrico Toselli has written a comic opera for which his wife has furnished the libretto. Enrico Toselli has not written a comic opera, and his wife has not furnished the libretto. Query: Is Enrico Toselli preparing for a concert tour in America?

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

Boston Symphony Changes

Opening concerts of the Boston Symphony Orchestra season will be on October 11 and 12, with Dr. Karl Muck as conductor. He will sail for this country September 24, and is expected to arrive a week later. He and Mrs. Muck will then immediately take up their residence in their Commonwealth avenue apartment. Apropos, the following from the Boston Transcript will prove of interest to those who follow the fortunes of the players in the Boston Symphony Orchestra:

Resignations, retirements on pension and departures to other bands have made considerable changes in the personnel of the Symphony Orchestra for the musical year that is just beginning. Mr. Eichheim, who will devote himself to study and composition, and Mr. Kraft, who is to take charge of the music at the Copley-Plaza Hotel, have both left the first violins. Mr. Barleben, of the second violins, has retired for reasons of health. From the cellos Mr. Schroeder, Mr. Hadley and Mr. Smalley have all gone. Mr. Schroeder will give his time to playing as a virtuoso in concerts and to teaching. Mr. Hadley will join the new orchestra in San Francisco, of which his brother, Henry, is the conductor, and Mr. Smalley will enter the Symphony Orchestra at Minneapolis. From the wind choir Mr. Fox, the flutist; Mr. Sautet, the player of the English horn; Mr. Regestein, the bassoon player, and Mr. Schumann, of the horns, have retired on pensions after many years of service. A new viola player has been engaged. Otherwise the personnel of the orchestra remains as it has been in recent years. Dr. Muck, to whom the choice of the new men naturally fell, has filled all these vacancies but two. Since Mr. Kraft resigned very recently a successor to him has still to be found, and no cellist is yet announced in the place of Mr. Smalley. For the rest Mr. Koessler, of the orchestra of the Royal Opera at Berlin, will succeed Mr. Eichheim in the first violins and Mr. Habenahl, of the Philharmonic Orchestra at Kiel, in Germany, where he has been concertmaster, will follow Mr.

Barleben as leader of the second violins. In Mr. Schroeder's place will come Mr. Urack, accounted one of the most promising young cellists in Germany, of orchestral experience at Bayreuth, and even of some reputation as a conductor. Mr. Steinke, of Berlin, will follow Mr. Hadley among the cellos, and Mr. Berliner, for a time the first viola at the Boston Opera House, has been added to the violas. Mr. Spoor, of the violas, has passed to the second violins and Mr. Werner of that choir has replaced him among the violas. It is the custom of the orchestra to recruit its woodwind choir from Paris because of the superior training and aptitude of French players upon such instruments. Accordingly Mr. Chevrot will succeed Mr. Fox in the flutes and Mr. Fossé will follow Mr. Sautet in the oboes. The new bassoonist and the new horn player are both Germans—Mr. Fuhrmann, of Berlin, and Mr. Hübner, of Cologne. All these new members of the orchestra are actually or relatively young men, and by so much the more valuable acquisitions to it.

It will be seen from the foregoing that the many changes made in the personnel during recent seasons are being followed incessantly by more. THE MUSICAL COURIER was the first paper to point out that the Boston Symphony Orchestra as it used to be, exists no more, and that the performances, what with new conductors (also changing constantly) and new men, had not the same complexion as formerly. Permanency is the only basis on which a symphony orchestra can operate artistically, and it is to be hoped that the present shift of leader and players will be the last for some time to come. Much rehearsing, rebalancing, and experimenting are now inevitably in order to lay the groundwork for a slow—as it cannot be done quickly—climb to the relative degree of perfection to which the Boston Symphony Orchestra had at one time attained.

sky; February 25, Christine Miller; March 11, Eugene Ysaye. Among the symphonies to be played by the St. Paul Symphony Orchestra are the "Rembrandt" symphony by Cornelius Dopfer, which will be done from manuscript and for the first time in this country. Its first performance before any audience, if we are not mistaken, was at a Berlin Philharmonic concert. The other symphonies to be performed in St. Paul are the second and seventh by Beethoven; the C major and the G minor by Mozart; the G major by Haydn; the D major by Brahms; the D minor by César Frank; the E minor by Tchaikowsky, and the C major by Schumann.

ANOTHER contribution to the long list of thematic coincidences is called to the attention of musicians by the New York Evening Post: "By the way, has any one ever pointed out the reminiscence of the 'Song to the Evening Star' from 'Tannhäuser' which Verdi introduces appropriately in the 'Lux Æterna' ('Light Everlasting')—the shimmering high violin tones, as well as the vocal solo distinctly recalling that air? It was touching tribute for the great Italian to pay in his old age to Wagner." No doubt Verdi used the few guilty notes unconsciously, as so many other composers have done in the cases where they were accused of deliberate plagiarism. The only recorded and proved case of real musical plagiarism was that of Handel, who frankly acknowledged the indictment.

FOLLOWING is the letter written to the London Daily Telegraph by Landon Ronald, as a tribute to the late Samuel Coleridge-Taylor:

SIR—As one who knew intimately the splendid work done by my dear friend, Mr. Coleridge-Taylor, would you kindly allow me to add one or two important details omitted in the sketch of his career which appears in today's Daily Telegraph?

It does not mention that he was not only a professor, but also a very powerful influence at this school. He taught composition, and trained most admirably not only the chorus and the orchestra, but also the opera class; and in all these things his brilliant musical qualities stood out,

and his exceptionally courteous and lovable nature made him beloved by every one that came across his path.

Some few months ago he was elected, at my suggestion, as conductor of the Stock Exchange Amateur Orchestral Society, and, although he had only been connected with them a short time, I heard him on all sides spoken of with the greatest affection and greatest esteem.

Apart from his work at this school, he came under my special notice because he was the sub-conductor of my orchestra—the New Symphony—in which position he always distinguished himself greatly. I feel that I am not exaggerating when I say that his loss is irretrievable. He was in every sense a gentleman, and was ever ready to give a helping hand, and had a kindly word for everybody. He was inclined to exaggerate the few kindnesses that were extended to him, and, considering his great gifts, he was one of the most modest men it has ever been my lot to meet.

That he should have been taken from us at so comparatively an early age is indescribably tragic. May his soul rest in peace!

Yours faithfully,

LONDON RONALD,
Principal, the Guildhall School of Music.

September 2.

In another column of THE MUSICAL COURIER will be found the London Daily Telegraph's full biographical notice of the gifted composer.

His first New York recital will be given by Gottfried Galston at Aeolian Hall, Saturday afternoon, November 2, 1912, with the following impressive program:

Two chorales (arranged by Busoni).....Bach
E flat major.
G major.
Sicilienne (arranged by Galston).
Prelude and fugue, D major (arranged by Busoni).
Sonata, op. 106 (für das Hammerklavier).....Beethoven
Twelve etudesChopin
Op. 25, No. 1, A flat major.
Op. 25, No. 2, F minor.
Op. 25, No. 3, F major.
Op. 10, No. 2, A minor.
Op. 25, No. 5, E minor.
Op. 25, No. 6, G sharp minor.
Op. 25, No. 7, C sharp minor.
Op. 25, No. 8, D flat major.
Op. 25, No. 9, G flat major.
Op. 25, No. 10, B minor.
Op. 25, No. 11, A minor.
Op. 25, No. 12, C minor.
BerceuseChopin
Polonaise, A flat major.....Chopin

FROM the New York Evening Post is culled this pleasant anecdote:

Antonin Dvorák, of whom it has been said that he was a peasant in everything except in music, was a more original melodist than Brahms, Strauss, Mahler, or Bruckner. Of chronology he knew little, not having studied musical history. It happened that, at the time when he was director of the Prague Conservatory, he attended a performance, under Leo Blech, of Gluck's "Alceste." When it was over, he hastened on the stage to offer his congratulations to Blech and express his enthusiasm over the music. "But this melody in G minor," he added, humming it, "he got from Mozart."

PATERSON, N. J., is on the musical map. During the month of September the Paterson Music Festival Chorus of 450 singers will be increased to 1,000. The Music Festival Association, made up of prominent citizens, has raised the guarantee, and hereafter the spring music festivals in that town will be on a scale not surpassed anywhere. One man has labored for years to bring about these musical reforms; his name is C. Mortimer Wiske.

BECKER, the indicted police lieutenant, is said to be inordinately fond of music. We presume that his favorite instrument is the loot.

PHILADELPHIA's opera is to open on October 31, and the initial work will be "Aida."

SAUER, Paur,
Reisenauer; ..
Auer, Bauer,
Mollenhauer.

MOZART, THE YOUNGER.

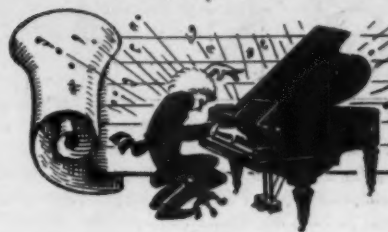
From Amy Alden Lowrie (Mrs. Will. Lowrie), of the American Consulate, at Carlsbad, Bohemia, THE MUSICAL COURIER has received the following interesting letter concerning the resting place of the younger Mozart:

Although Mozart's sorrowful life, unhappy and lonely burial are familiar to many, few people know the last resting place of Wolfgang Amadeus Mozart, the younger.

In an out of the way corner of the forgotten cemetery of St. Andrews, in the famous spa of Carlsbad, Bohemia, this little known son of a famous father sleeps undisturbed by all that made his life miserable.

For, like his father, he, too, knew suffering and woe. Perhaps his heaviest cross was the knowledge that his contemporaries expected as much greatness of him as of his father. Some even wished him to surpass his father, but no one knew better than himself that he was not equal to the task. Although he was a promising artist, he lacked genius and was far from the equal of the older Mozart. His best known compositions consist of masses and other church music. But, like the grandsons of Goethe and the sons of other great men, the burden of the father's greatness was too heavy to be borne. Tired of life, he suddenly passed away while taking the cure, July 29, 1844, in his fifty-third year. Now, after more than sixty years, he is to be personally honored by the town where he died. The city of Carlsbad is gradually having all the others buried in this long unused cemetery removed to the present burial grounds and only the grave of Mozart is to remain untouched. All about it is to be converted into a beautiful park, which is to bear his name and be a perpetual reminder of him.

ENGAGEMENT of Johanna Galski and Alma Gluck by the management of the St. Paul Symphony Orchestra completes the list of soloists for the ten evening concerts of that organization for the coming season. The concerts will take place as follows: November 6, Clarence Whitehill; November 19, John McCormack; December 3, Johanna Galski; December 17, Xaver Scharwenka; December 31, Alma Gluck; January 14, Alice Nielsen and members of the Boston Opera Company in a full production of "The Secret of Suzanne"; January 28, Mischa Elman; February 11, Leopold Godow-



VARIATIONS

If moving pictures, why not musical ones, too? Here are some appropriate subjects:

Richard Strauss leading "Lucia."

Max Reger writing a comic opera.

William C. Carl playing "Yiddel With Your Fiddle" on the organ.

A prima donna refusing to take curtain calls.

An impresario with a gay, lightsome disposition.

Siegfried Wagner erecting a monument to the memory of Heinrich Corried.

Mascagni playing his "Intermezzo" when he does not have to.

Doctor Damrosch embracing a ninety-nine percenter.

Puccini in mortal fear that "Mona" may yet crowd "Madame Butterfly" off the boards.

Albert Reiss and Clara Butt singing "Samson and Delilah."

Mary Garden suing a newspaper for unsanctioned use of her picture on the front page.

Antonio Scotti unbetrothed.

Lilli Lehmann retired.

Arnold Volpe conducting from notes.

Make the rest yourself.

If only Alfred Hertz could be forced to wear the tarnhelm when he is conducting.

Richard Strauss was invited by a Hamburg paper to give his views on the question of the "Parsifal" copyright extension now being discussed so vigorously in Germany. Richard, who follows Emerson's advice, usually says things "in words as hard as cannon balls," and on the present occasion he broadsided a bombardment which ought to tear huge holes into the armor plate of German complacency and self satisfaction. This is the Strauss volley:

"For me there is only one point of direction in the 'Parsifal' question, viz., respect for the will of genius.

"Unhappily, in the question of the protection of 'Parsifal,' the decision does not lie with the people who have at heart the enhancement and refinement of our culture, but solely with jurists and politicians, whose horizon does not extend to an understanding of the unlimited rights of the intellectual proprietor.

"I personally attended the eight days' proceedings of the German Reichstag, where the representatives of the German people, with quite few exceptions, in enviable ignorance of their subject matter, debated on the author's rights and the term of protection. I myself heard how a Eugen Richter, with shameless lies, trampled upon the rights of 200 miserable German composers—Richard Wagner's heirs included—in the interests of 200,000 German publicans.

"Nor will there be any change in this respect so long as idiotic universal suffrage exists, and so long as votes are counted and not weighed, so long, for example, as the voice of a single Richard Wagner does not mean a hundred thousand and those of, say, ten thousand bootblacks but one vote.

"Then, perhaps, I should no longer hear the phrases which are spoken now, even in the Goethe Society, about the rights of the German nation, which is supposed to be justified in plundering, thirty years after its death, the genius which in its lifetime was burned and ridiculed, and in prostituting its work on the smallest provincial stages.

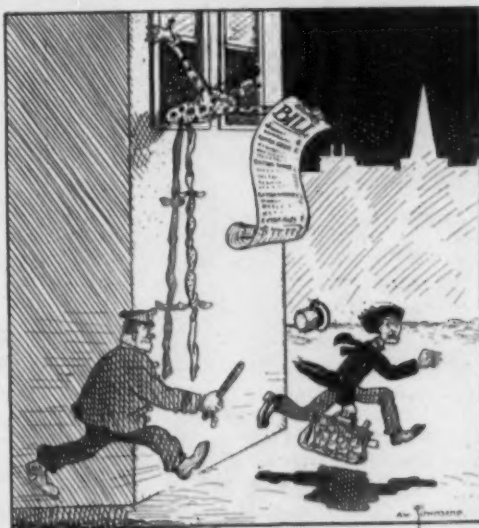
"We few will protest in vain, and in two years' time the German Philistine will on Sunday afternoon, between his

midday meal and his evening glass of beer, be able to listen to 'Parsifal' for 50 pfennigs instead of always going to kinematographs and the comic opera.

"And yet we are surprised that Frenchmen and Italians still regard us as barbarians in all questions of culture."

One will judge, from the foregoing, that Richard Strauss does not fear to fling defiance in the teeth of his fellow countrymen. But he can afford it. He has made his pile. And then a nation likes to be scolded by one of its own sons. If Strauss were a Frenchman or an Italian, the German army would have been mobilized and sent against him.

When Xaver Scharwenka was in America last, he had as his faithful companion a Japanese toy spaniel named



MUSICAL TERMINOLOGY, NO. 19.—"HE WAS A COMPOSER TO BE RECKONED WITH."

"Mungo." R. E. Johnston wrote to Scharwenka recently and requested him to bring along another "Mungo" which the manager wished to present to his wife. Last week Scharwenka wrote to Johnston: "In accordance with your request, I have taken much trouble to find a 'Mungo' for you. Unfortunately, I met with no success—such small animals are as rare as decent (anständige) artists. Had you written to me sooner, I would have journeyed to the home of 'Mungo,' in order to search there for one of his brothers. But that is a long journey, and the result would be in doubt."

Massenet was a judge of other things besides music, and therefore his aphorism (quoted by Bessie Abbott) must be accepted as authoritative: "Conductors should beat time as they might beat a woman—caressingly."

Fred C. Whitney has such peculiar ideas. The other day he said that where a comic opera is a success the librettist deserves part of the credit.

In this country there is much indignation because chorus girls are required to rehearse—sometimes as long as eight

weeks—without payment. But their lot is a rosy one as compared with that of their sisters in England. London Music informs an amazed world that "chorus girls at the theaters are among those who have to insure under the new Act. It was stated by J. B. Williams, general secretary of the Amalgamated Musicians' Union, that the public will learn with surprise that while rehearsals are in progress—sometimes dating back a month, six weeks, or even longer from the production of a play—the chorus will have to pay sevenpence a week contribution under the Insurance Act, namely, fourpence as their share and threepence representing the employer's portion, simply because they are rehearsing without payment and are therefore legally employed."

"War with England is impossible," says the Literary Digest. Oscar Hammerstein thinks otherwise.

Eugen d'Albert is back at his old hobby, advocating a vegetable diet for musicians. Conductors, especially, should adhere to beets.

Heine now is accused of having received money from Meyerbeer to praise him. Wagner received money from Liszt, and abused him. Take your choice.

A young American composer from the West had come to New York resolved to make his mark here. Five years after he had reached the East his old mother wrote to him saying that if he did not send home some money at once she and his father would have to go to the workhouse. The son wrote back saying that if she could hang on for five years more he would come home and they would all go together.

At one of the municipal opera houses in South Germany, says the Wiener Konzertschau, the management recently revived an old opera which had not been heard in the town for many years. The third act opens with an extended duet for flute and harp. When the conductor rehearsed the score (which had not been opened since the death of his predecessor) and came to the aforementioned duet, he noticed a pencilled remark three measures from the finish of the number. Looking closer he read: "Wake up the violins here."

Once Massenet was compelled to listen to a youthful prodigy, and asked for an opinion.

"You have talent," he said to the little pianist, "and with proper diligence and perseverance you ought to be able to —"

"Oh, I would love to compose, too," interrupted the prodigy: "how shall I set about it?"

"You will have to learn a great deal more and become older."

"But you composed when you were thirteen."

"Yes," acknowledged Massenet, "but I didn't ask anyone how to do it."

Massenet amused himself in his memoirs by prophesying how the news of his death would be received in Paris. "One evening paper, perhaps two," he writes, "thought it better to inform their leaders that I was dead. At dinner time some people who knew me talked about the event. A few words were mentioned about it during the day, and in the theaters in the evening. 'Oh, he is dead!' said

STUDIES IN EXPRESSION.



Wagner.



Strauss.



Chopin.



Beethoven.



Bach.



Liszt.



Schumann.

How the critic is affected by

one 'Then there won't be so many of his plays performed in future.' And my soul was listening to all the noise of the city. We, my body and my soul, were parting. As the hearse was going along the noise diminished, and I knew, inasmuch as I had taken the precaution to have my vault some time before, that when the heavy stone is sealed up, it will be closing the door of forgetfulness"

On another occasion a fledgeling composer took his first opera to Massenet.

"You know, of course," began the visitor, "that Moliere used to read his pieces to an old woman, in the belief that scenes which found favor with her would be liked also by the audiences. My reason for asking you to listen to my work is somewhat the same. I know that whatever pleases you will also please the public."

"You are very kind," replied Massenet, "very kind, indeed, but really, since you are not Moliere, I see no reason why I should be your old woman."

October, welcome month, all hail!

You bring us opera stars and musty ale.

LEONARD LIEBLING.

More London Praise for Tina Lerner.

Some more press notices of Tina Lerner's recent recital in London are herewith appended:

Tina Lerner was altogether delightful throughout her piano recital. Weber's "Rondo Brillante" has rarely proved so graceful, or a larghetto by Mozart so full of subtle charm as they appeared on this occasion. Chopin's studies are in the whole range of piano music the surest "draw" of a capable recitalist and her selection (Nos. 4 and 5 of the first set, Nos. 3 and 8 of the second) called forth prolonged expression of delight; but it was in the "Tarantelle" that she revealed the most striking individuality, obtaining a characteristic effect of whirl and excitement that we never before knew to be latent in this often-despised example of Chopin.—Musical News, June 22, 1912.

Tina Lerner, the young Russian pianist, is a musician of striking individuality. From the moment she played the opening bars of a larghetto by Mozart until the end of her recital, which closed with the Tchaikowsky-Polka "Paraphrase on Eugen Onegin," her audience was charmed by her interpretations. There is a grace and simplicity in her playing which is almost indefinable, and she has the great gift of inspiring her audience with her own enthusiasm. Technical difficulties appear to hold no fears for her and she plays entirely without effort.—Musical Standard, June 22, 1912.

Oscar Congdon in New York.

Oscar Congdon, who managed the St. Louis Symphony Orchestra during the season of 1911-1912, has come to New York, bringing with him the score of his comic opera, "Private Sammy." The work was produced in St. Louis last summer at Delaware Gardens. Mr. Congdon has been interviewing managers in the metropolis with the view of having them stage his opera in the East.

Gustav L. Becker in New Studio.

Gustav L. Becker, who spent his vacation at Dyke Mountain Farm, West Baldwin, Me., returned to his varied musical activities September 18 (today). Mr. Becker will be found at his new studio in the Aeolian Building on Wednesdays and Saturdays for the present. Later the pianist and pedagogue will announce his full plans for the season.

BOSTON

'Phone, R. B. 5554.
108 Hemenway Street.
Boston, Mass., September 14, 1912.

According to the Parisian Temps the production of "La Foret Bleue" at the Boston Opera House this winter will be under the personal supervision of Aubert, the composer, who will take charge of the rehearsals and be present at the first performance. Mr. Caplet will, however, prepare the opera and conduct in it.

The fifth season of the Fox-Buonamici School of Piano-forte Playing, which offers a complete course of instruction from the elementary to the most advanced grades under the personal supervision of Felix Fox and Carlo Buonamici, begins September 23.

An unusually brilliant and representative company of subscribers gathered at Mrs. Oliver Ames' villa, at Pride's Crossing, for the first of Mrs. Hall McAllister's series of musicales. Mrs. McAllister, who has just returned from a delightful summer in Europe, arranged a most enjoyable program, with Marie Sundelius, soprano; Jeska Swartz, contralto; Henry Eichheim, violinist, and Jessie Davis, pianist, as participating artists. A special feature of the afternoon was the exquisite singing of Mrs. Sundelius, both in her solo numbers as well as in the duets.

After a pleasant summer spent at Bristol, R. I., Mr. and Mrs. Arthur J. Hubbard opened their Symphony Chambers studio September 9, and a continuous stream of pupils from the hour of its opening was the result. There are several reasons which contribute to the remarkable popularity of the Hubbard studios among vocalists, and when these are stated, the fact that every hour of every day in the week is filled during the entire season is not at all to be wondered at. First of all comes the sound common sense of Mr. Hubbard's ideas in bringing out a voice, which makes singing a perfectly natural and matter of course process. Then come his linguistic capabilities and own operatic experience, which afford practical assistance to a pupil studying for the opera or concert stage. As a sum total of all these things are the results achieved by Hubbard pupils in all parts of the country, whether as teachers, concert singers or aspirants for operatic honors.

An interesting bit of news about a former Boston Opera Company singer who also received a good part of her vocal training with Madame de Berg Lofgren, of this city, comes in the announcement of the engagement of Virginia Pierce, of Oakland, Cal., as soprano of the Pacific Coast Grand Opera Company, which opens its season September 22 in San Francisco at the Cort Theater. Miss Pierce will appear in the course of the season in the different cities of the Pacific Coast as Mimi, Nedda and Micaela, the first named role having been taken by Miss Pierce with great success two seasons ago at the Boston Opera House.

BLANCHE FREEDMAN.

David Bispham Sets a New Pace.

David Bispham's concert tour, under the management of Frederic Shipman, opened on the unprecedentedly early date of August 30 in Halifax, and will continue in Canada and the United States for forty weeks, or until the middle of June. The first week Halifax, Sydney, Amherst and St. John, N. B., were visited; the second week took in Quebec, Sherbrooke, Kingston, Ont., and Montreal. Everywhere Mr. Bispham is greeted with the greatest enthusiasm; he is in the finest health, and his voice is at its best. In Canada many old friends from across the ocean have met the singer and marvel at his vocal power and freshness.

The following extracts are culled from recent reviews of Bispham recitals:

The St. John (N. B.) Telegraph of September 6 says:

Both in point of attendance and quality of program the David Bispham concert last evening proved to be a brilliant success. The spacious hall was crowded to the doors and in each one of his select English songs Mr. Bispham's voice was heard to fine advantage.

The Sydney (N. S.) Post says:

To few of all the thousands who aspired to reach the high plains of excellence is vouchsafed the wonderful gift of transfixing and holding a cosmopolitan audience by the gift of sound of a silvery voice, and David Bispham is of the elect. For two hours he held a critical and delighted audience enthralled, singing from a repertory that embraced numbers from classic operas and selections from the pens of composers of ancient and modern times, each a gem rendered in a voice practically faultless.

The Record says:

The concert was an enjoyable success from every viewpoint. Much has been written recently concerning Mr. Bispham's talents, and the large audience, therefore, were high in their expectations of the artist, who, it may be at once stated, was equal to and in some instances excelled what the most critical had looked for. Mr. Bispham showed true brilliancy of vocal art, his work was a delightful triumph of voice and technique.

The Amherst (N. S.) Daily News says:

We never could work ourselves up to the seventh heaven of delight over those who let loose upon us piercing notes combined with trills and vocal gymnastics, with an articulation that we cannot follow, and in a language that we cannot understand. We were glad to learn last evening from so eminent an authority as Mr. Bispham that it was quite possible to sing in our own tongue and yet to have a pronunciation as distinct that every word could be caught and duly appreciated. Mr. Bispham's voice was magnificent.

Elliott Schenck to Lecture Again.

Elliott Schenck, whose "explanatory recitals at the piano" were, until recently, a vital part of the musical life of the large cities, will return to this branch of his musical activities during the coming season.

Besides the Wagnerian operas, most of which Mr. Schenck has conducted many times, he will devote his attention to the history of opera, to a comparative study of modern opera in France and Germany; and the new operas to be produced at the Metropolitan, Chicago and Boston opera houses.

Clubs wishing to engage Mr. Schenck may communicate with him at 612 West 116th street.

Effie Stewart's Vocal Studio Reopened.

Effie Stewart, the soprano, has returned to New York from her vacation and has reopened her vocal studio at 149 West 105th street. Besides singing Miss Stewart will teach French and English diction.

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Extraordinary Season for Flesch.

Carl Flesch, the eminent violinist, who will make his first tour of America during the season of 1913-14, under the management of Haensel & Jones, is unquestionably one of the most popular violinists in Europe. The appended list of seventy-one engagements, closed before August 20, is convincing evidence that Mr. Flesch's season will be extraordinary:

October 5—Breslau.
October 8—Berlin.
October 9—Leipzig.
October 10—Dresden.
October 11—Chemnitz.
October 17—Munich.
October 18—Nürnberg.
October 19—Berlin.
October 25—Crefeld (Müller-Reuter).
October 26—Crefeld.
October 29—Berlin.
October 30—Freiburg.
November 2—Geneva.
November 4—Heidelberg.
November 9—Berlin.
November 12—Frankfurt a/M.
November 15—Bremen (Wendel).
November 16—Bremen.
November 18—Dresden.
November 19—Berlin.
November 20—Vienna (Nedbal).
November 23—Presburg.
November 24—Budapest.
November 30—Berlin.
December 2—Thorn.
December 3—Koenigsberg.
December 6—Munich.
December 7—Hamburg.
December 10—Berlin.
December 11—Berlin.
December 12—Berlin (Stinbach).
December 14—Basle (Suter).
December 15—Basle.
December 16—Zurich (Anders).
December 17—Zurich.
December 20—Milan.
December 22—Milan.
December 27—Frankfurt a/M.
January 5—Hamburg (Hanssinger).
January 11—Vienna.
January 13—Budapest.
January 21—Bukarest (Dinico).
January 26—Bukarest.
February 1—London (Wood).
February 7—Celle.
February 8—Leipzig.
February 10—Frankfurt a/M.
February 11—Breslau (Dohrn).
February 15—Haag.
February 16—Amsterdam (Mengelberg).
February 20—Stuttgart (Schilling).
February 24—Vienna.
February 27—Berlin.
March 5—Gorlitz (Schattschneider).
March 8—Coblenz.
March 10—Elberfeld.
March 11—Essen.
March 12-14—Durseldorf (Panzner).
March 16-17—Antwerpen.
March 31—Berlin.
April 2—Meiningen (Reger).
April 8—Stettin.
June 22-23—Gorlitz (Sternbad).
Contracts have been closed, but dates not yet assigned, for Munich (Lowe), Danzig, Posen, Graz, Vienna (Trio).

Persian Cycle Quartet Going West.

Bruno Huhn has arranged to present his Persian Cycle Quartet for a solid fortnight in the early part of the season, the bookings which Loudon Charlton has made beginning October 28 and extending as far West as Columbia, Mo. The announcement made early in the summer that this excellent organization would extend its sphere of activity has met with the widespread response expected. In addition to singing Mr. Huhn's latest song cycle, "The Divan"—the work for which the quartet was originally formed—the four singers will offer various other cycles and a number of miscellaneous programs of solo and ensemble numbers.

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Albert Quesnel in America This Season.

Albert Quesnel, the tenor, will be in America all of this season to fill a large number of engagements under the management of the Wolfsohn Musical Bureau.

Although born of French parentage Mr. Quesnel is known as an American tenor, having lived all the time in



ALBERT QUESNEL.

America, with the exception of his professional visits to the European Continent. Mr. Quesnel has sung a great

deal with some of the leading organizations in New York, Boston, Pittsburgh, etc., as well as having made several tours with the New York Symphony and the Boston Festival Orchestras.

During his sojourn in Europe, Mr. Quesnel appeared with the following organizations: in Paris, at the Opera Comique, the Colonne and the Lamoureux Orchestras, the Bach Society, the Handel Society, the Schola Cantorum under Vincent d'Indy, and also in Bordeaux, Lyons, Marseilles, Rouen, Havre, etc.

In London, Mr. Quesnel appeared under such conductors as Sir Henry Wood, Sir Frederick Bridge and Mr. Gill, and in Brussels under the composer, Edgar Tinel.

Mr. Quesnel in 1910-11 accompanied Madame Melba on a most successful tour of Canada and the United States. In the spring, 1911, he was again engaged as tenor soloist for another tour with the New York Symphony Orchestra, Walter Damrosch, conductor, after which Mr. Quesnel sailed for Europe immediately to fill some engagements in Paris and London prior to his sailing for Australia, July 20, 1911, where he was engaged as one of the principal tenors of the Melba Grand Opera Company.

Eager to Get Tickets for Toronto Festival.

R. E. Johnston, the musical manager, of New York, who is furnishing the artists for the dedication of the new Arena, in Toronto, Canada, details of which are given in full elsewhere in this issue of THE MUSICAL COURIER, received the following telegram from the prime mover of the music festival Monday morning of this week:

The advance sale is very large for the entire series. Single seat sale begins Monday, September 16, and from the looks of things it is only a question of how fast we can sell the tickets over the counter before we have sold out for the entire week. At the same time we do not desire to let one moment slip by, or one stone unturned to make this the most gigantic affair ever held in America; it will be impossible to do this without the artists co-operating with us and giving us the material we have asked them for.

With best regards,

J. H. DALTON.

Conservatory of Northern Music.

The New York Conservatory of Northern Music, of which Inga Hoegsbro is director, is open at its new home, 276 Madison avenue. Arrangements for instruction in all branches must be made through Miss Hoegsbro and she can be seen by appointment only.

Cologne's recent operatic festival was an artistic and financial success.

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A BONARIOS GRIMSON NOTE.

It is not possible to give MUSICAL COURIER readers a detailed biography of Bonarios Grimson, whose picture graces the front page of this paper this week. The reason for what might seem undue reticence is best given in the form of a short interview which took place recently in London between Mr. Grimson and a MUSICAL COURIER representative:

"I should like to get some facts about you for American readers, Mr. Grimson. Will you tell me everything that you consider important?"

"Well, the one fact of importance to me is that I am to tour in America this season."

"Where were you born?"

"Please don't make me give you a statistical and ethnological account of myself. I do not think that audiences care much about when or where an artist was born, but are intensely interested in the question as to how he plays."

"The European critics have left no doubt on the subject of how you play."

"They have been very kind, but I believe that American audiences prefer good performances to good foreign press notices."

"You are in a position to give them both."

"Thank you."

"Who are your favorite composers?"

"Palestrina and Richard Strauss, and all the great ones who come between those two giants."

"You are generous."

"No, only fair."

"What do you intend to play on your American tour?"

"A violinist should play all the accepted works for his instrument. I try to."

"How many appearances do you purpose to make?"

"As many as my managers consider desirable."

"And profitable?"

"Of course. Every artist likes to make money. If he didn't, he would give his recitals on top of Mont Blanc or in the Sahara Desert. Applause and money are not the stimuli but certainly the reward of executive art in music."

"Can you think of anything else which I might put into this interview?"

"Yes, that my managers, Foster and David, are as insistent as you are, in the effort to force me to disclose dry biographical data about myself, and that I am sorry to disoblige them."

"Why do you object to informing the public about yourself?"

"I do not object, but what I have to say to the public I prefer to tell them on my violin."

THE MUSICAL COURIER interviewer felt that Bonarios Grimson was right and that is why the present writing represents the only "biography" that could be obtained. Foster and David have so far booked half a hundred American opportunities for Mr. Grimson to reveal himself on his violin. And the revelation will be worth while.

Paterson Music Festival Announcement.

Readers of THE MUSICAL COURIER who have been informed about the musical progress in Paterson, N. J., the "Silk City" on the Passaic River, will be glad to know that the Festival Chorus, under the direction of C. Mortimer Wiske, will be increased to 1,000 voices for the next spring festival. In order that some of the greatest singers may be engaged before they leave America for Europe, it has been decided to hold the festival in April instead of May. One night of the festival will be devoted to celebrating the Verdi and Wagner centenaries, both of which occur during 1913.

In order to arouse the people of Paterson still more the festival directors held a meeting in the Hamilton Club, Paterson, last week, with Mayor Andrew F. McBride presiding.

The directors of the Paterson Festival Association are: Mayor Andrew F. McBride, president; John B. Mason, vice-president; Frederick S. Cowperthwaite, treasurer; John R. Morris, secretary; Wayne Dumont, Isaac A. Hall, Henry H. Parmelee, Dr. John C. McCoy, John Toole and John J. Fitzgerald.

William Wheeler Under Sawyer Management.

William Wheeler, the American tenor, now under the management of Antonia Sawyer, will begin his season at the Worcester Music Festival on the evening of October 7. Mr. Wheeler has sung with the prominent musical societies of this country, and has particularly distinguished himself in oratorios, both in the standard works and modern compositions.

MacDowell Manuscript for Cottlow.

Among the many beautiful wedding gifts received by Augusta Cottlow from friends in this country and abroad none is more highly prized than the manuscript of the first movement of the "Norse Sonata," sent by Mrs. MacDowell. The widow of our great composer wrote that it is the only piece of his original manuscript intact, all the others being jotted down on scraps of paper, notebooks, or anything else he had at hand, so Miss Cottlow is very proud that this should have fallen into her possession. Accompanying the manuscript was a beautiful photograph of the composer, with an autograph cut from a letter underneath and a fine picture of the log house where MacDowell used to work.

Mr. and Mrs. Edgar A. Gerst have taken an apartment at Reichstrasse, 103, Berlin, where they will be joined by Mrs. Morris Cottlow, who sailed on the Rotterdam September 17.

The distinguished American pianist will resume teaching at once, but will not begin concert work until January 1, when she will make a tour of Germany.

Concert Course for Worthy Cause.

The Grand Rapids musical season promises to reach unusual heights this winter owing to the local impetus given it by a group of society women working to endow a free bed for the U. B. A. Hospital. As the sum necessary for this endowment is \$6,000, one half of which has already been subscribed, the young ladies undertook to raise the remainder in this unique way, and from all reports already have made a great financial success of the scheme. Artists

tically, the list of artists engaged for the series of five concerts explains the extraordinary demand for season tickets from subscribers within a radius of one hundred miles and more.

Among those booked to appear are: John McCormack, assisted by Madame Maconda, December 2; Eugen Yaaye, January 6; Adeline Genée and her ballet company, January 17; Alice Nielsen and Rudolph Ganz in joint recital, February 21; Riccardo Martin, May 1.

Werrenrath Happy as He Begins Season.

While Reinald Werrenrath is happy over the large number of bookings made for him by the Wolfsohn Musical Bureau, the baritone looks back with pleasure over his well spent summer. Werrenrath begins the new season at the Worcester Music Festival next month, singing in Parker's "Hora Novissima" and Schumann's "Ruth." His future engagements amount to three times as many as last year.

Mr. Werrenrath and his family spent a month in Colorado during the summer and while in the vicinity of the Rockies the baritone gave recitals in Denver and Colorado Springs. August 23 and 24 he sang with the Choral Societies of Washington and Litchfield, Conn. Friday, September 13, Mr. Werrenrath gave a recital at the summer home of Mrs. George L. von Meyer in Hamilton, Mass.

Since their return from the West, the Werrenraths have been staying at Scituate, Mass.

Heermann Leaves Berlin for Geneva.

Hugo Heermann, the violin virtuoso, severed his connection with the Stern Conservatory of Music in Berlin, September 1, to accept a position with the Conservatory of Music in Geneva, Switzerland. Heermann succeeds Henri Marteau as master of the class of violin virtuosity. Bernhard Stavenhagen, master of the class of piano virtuosity in the same conservatory, will unite with Mr. Heermann this season in chamber concerts both in Geneva and Lausanne. Other cities, too, may be able to have a course of these concerts. Messrs. Heermann and Stavenhagen have planned to play all of the Beethoven sonatas written for piano and violin.

Pauer Tour with the Boston Symphony.

Max Pauer, the piano virtuoso of Stuttgart, who comes to America early in January, will tour with the Boston Symphony Orchestra in the following month. Pauer is booked to appear with the orchestra in Boston, February 14 and 15; in Philadelphia, February 17; in Washington, February 18; in Baltimore, February 19, and in Brooklyn, February 21.

Pauer is also to play with the New York Philharmonic Society in New York.

Good Year for John Adam Hugo.

John Adam Hugo, the composer and pianist, has taken little vacation this year. He did some teaching, filled some engagements and worked at a new composition during the summer. His autumn term promises to bring him several new pupils to his New York studio and during the season Mr. Hugo will assist at a number of local concerts.

Scharwenka in New York October 1.

Xaver Scharwenka, the composer-pianist, has notified his manager, R. E. Johnston, by cable that he will arrive in New York, October 1, on the steamship Kronprinzessin Cecilie.

Vienna's Rosé Quartet has been asked to increase its yearly number of concerts in Madrid.

"What do you think about 'Elektra'?"

"I don't think—I know."

Wiesbaden announces a two days' Bungert festival in September.

Essen enjoyed a Beethoven cycle under director Abendroth.

"How do you know she is a great opera singer?"

"Because she told me so."

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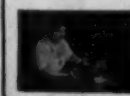
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PITTSBURGH

PITTSBURGH, September 14, 1912.

The Pittsburgh Male Chorus, James Stephen Martin, director, has started rehearsing for what promises to be a most strenuous season, as in addition to the regular concerts many out of town engagements have been booked. Charles Wakefield Cadman, the well known composer, will be the artist at the first concert. Nothing more interesting could be announced to Pittsburgh people as Mr. Cadman has now been in the West for nearly two years where he went in search of health. According to reports Mr. Cadman again is in good health and he is assured of a most cordial reception on his return home.

That Pittsburgh is to enjoy a musical season of unusual merit is evidenced by the fact that many of the most renowned artists as well as several of the most famous orchestras have been booked to appear here. The Art Society is now preparing a prospectus which will include such artists as Maggie Teyte, Zimbalist, Godowsky and others, all of which leads one to believe that their program of this season will be even more excellent than the one of last year, which is saying a great deal indeed. The Art Society should surely be commended for provid-

The Original Forest Bird Song.

Though modern composers are more or less indebted to Wagner, the charge of plagiarism has never been laid upon him. Originality is the foundation of his work. It may cause astonishment, therefore, that the song of the forest bird in "Siegfried" is real bird music. Wagner may not have been aware of the fact, but it is possible that, being a keen observer and a workman who adjusted things properly, he utilized certain phrases employed by the nightingales.

That these melodies are no longer heard in Germany or elsewhere where man has established himself is obvious, otherwise this fact would have been made public before. It appears that the nightingales in their wild pristine state have been heard to emit this very music, and thus one is forced to draw the conclusion that this familiar melodic combination was not unfamiliar to Wagner.

William C. Carl, the noted American organist, an observer of many things that might escape the attention of the ordinary traveler, is sponsor for a very remarkable as well as interesting and valuable story regarding this matter. Places which offer no attractive features to others are the very spots where he is most apt to gather some fruitful material. Had he not left the beaten track and entered a region rarely traversed by man he would not have been able to relate an experience which sheds considerable light upon the probable origin of the famous and familiar forest bird song.

While in Japan, Mr. Carl, with a single companion and a guide, started from Nikkon, after a visit to the City of Temples. The region they entered was one rarely frequented on account of its wildness and remoteness from settled sections. As the trio wended their way into the interior they at length came upon an extinct river bed. While revelling in the picturesqueness of the wonderful and unique panorama, suddenly some nightingales flew overhead, and as they passed they sang. Mr. Carl, whose attention had been arrested by the beauty and dexterity of the vocalism exhibited, listened in astonishment. He could scarcely believe his ears. When the birds had disappeared, he turned to his companion, a well known musician of New York, and said, "Did you hear it?"

"Yes, the 'Siegfried' forest bird song."
"Exactly."

Von Warlich Warmly Praised in England.

"Characteristically interesting" is the way the London Daily Express referred to Reinhold von Warlich's recent song recital in Bechstein Hall. "The principal item," explained the critic, "was a series of eighteen settings of Heine lyrics by Robert Franz. Some of them were beautifully sung, notably 'Der Smetterling' and 'Am Leuchten den Sommermorgen.' Mr. von Warlich's interpretation was as admirable as ever, and his singing evoked loud applause."

Mr. von Warlich has sung so frequently in London, and with such success, that he has become a great favorite; as, indeed, he has in Berlin, St. Petersburg, and, more recently, in New York and other American music centers where several tours of the United States have made his name familiar. In commenting on his most recent London recital, referred to above, the Times stated that: "Mr. von Warlich has seldom been heard to better advantage"; while the Musical News declared that "this excellent singer is doing a positive service in bringing the songs

ing Pittsburgh music lovers with such an opportunity of hearing the greatest at a price within the limit of all. The prospectus which will be out in a short time will appear in this paper.

The Pittsburgh Orchestra Association has also prepared an excellent program for this season, engaging such organizations as the Philadelphia Orchestra, the New York Symphony Orchestra, Minneapolis Symphony and the New York Philharmonic, all presenting prominent soloists.

In addition to these attractions Geraldine Farrar, the grand opera soprano, David Bispham, Madame Sembrich and possibly Yaaye are booked to appear in this city this season. Mr. Heyn, who is manager of the Schenley concerts, has arranged with the Chicago Grand Opera Company for "The Secret of Suzanne." This will be welcome news to Pittsburghers, who have not been treated to much opera for the past two years. Mr. Heyn's Schenley concerts will be among the leading musical and social events of the season.

HOLLIS EDISON DAVENNY.

of Brahms into greater prominence. Throughout his program the baritone was, as usual, admirable."

Loudon Charlton is to manage the American tour which Mr. von Warlich is to make this season. The baritone, who has spent most of his summer in Paris, where he established a residence several years ago, will arrive in New York the latter part of October and remain the greater portion of the season.

Gardner-Bartlett, Nordica's Guest.

Last week Madame Gardner-Bartlett was Madame Nordica's guest at the handsome Nordica villa at Ardsley-on-the-Hudson. Madame Bartlett's work has increased to such an extent that she has been obliged to employ a secretary and stenographer thus early in the season in order that her plans may be carried out as the occasion demands. International interest is being aroused at the phenomenal results of this truly great woman's life work. She is freeing the singing world from muscular interference and creating a standard of principle at the same time.

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The Flonzaley Quartet	Nov. 29
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Louis Persinger	Dec. 12
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Leon Rains	Jan. 16
First Bass-Baritone, Dresden Royal Opera House	
Max Pauer	Feb. 6
Pianist, Head of the Famous Stuttgart Conservatory of Music	
Assisted by The Schubert Club	
Julia Culp	March 6
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The price for the entire series of six concerts is \$5.00. A limited number of student tickets at \$2.50 for the series will be sold.

The purchaser of each ticket for the series is entitled to have his or her name entered as an associate member of the Schubert Club. Last season's subscribers will have until July 1st to reserve their former seats, otherwise reservations will be made in the order of subscriptions received.

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sion by M. Maeterlinck. Medium
voice, Db. Bb to Db 60
- No. 3. Don't cease. Poem by William Barnes.
Medium voice, F. C to D 60
- No. 4. Go, lovely rose. Poem by Edmund Wal-
ler. Medium voice, Db. C to Eb. 60
- No. 5. Little fly. Poem by William Blake.
Medium voice, Db. C to Db 60
- No. 6. Looking-glass River. Poem by Robert
Louis Stevenson. Medium voice, D.
D (A) to D 60
- No. 7. The cock shall crow. Ditty. Poem by
Robert Louis Stevenson. Medium
voice, A. B to E 60
- No. 8. The green river. Poem by A. D. in "The
Academy." Medium voice, B. B to E 60

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finds responsive hearers and grateful remembrance throughout
the widening circles of their influence.

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BROOKLYN

BROOKLYN, September 16, 1912.

Even Brooklyn has caught the wave of prosperity and big plans are being made for concerts in Brooklyn this season. As THE MUSICAL COURIER announced last week, the universal favorite, Madame Schumann-Heink, will open the Brooklyn Institute musical season on Thursday evening, October 17, when the famous contralto appears in recital in the opera house of the new Academy of Music. Madame Homer, the American contralto, is to give a recital under the auspices of the Institute, Thursday evening, October 31, assisted at the piano by her husband, Sidney Homer, the composer. The Boston Symphony Orchestra will have five concerts; the New York Symphony Orchestra five, and the New York Philharmonic Orchestra five. The Boston and New York Symphony Orchestras appear under Institute auspices and the New York Philharmonic under its own direction.

Friday evening, November 8, the Boston Symphony Orchestra gives its first Brooklyn concert of the season and as this occasion also marks the return of Dr. Karl Muck as the musical director, there will be no soloist. Fritz Kreisler is to be the soloist at the second concert with



A SHADOW PORTRAIT BY CARL FIGUE.

the Boston players on Friday evening, December 6; Elena Gerhardt, the renowned German lieder singer, is the soloist for the January concert (January 10); Max Pauer, the Stuttgart pianist, is the soloist for February 21, and a Wagner program is to be offered at the fifth night, March 21.

The New York Symphony Orchestra plays at five matinees, November 9, December 7, January 11, February 1 and March 8. This series is in the course for young people. The dates for the New York Philharmonic concerts (Sunday afternoons) will be announced later.

Carl Figue, who passed his vacation in Mount Desert, Me., and who yesterday afternoon conducted the concert of the United Singers of Brooklyn in Prospect Park, will open the Brooklyn Institute series of musical lectures with "Parsifal" on October 1.

The Flonzaley Quartet, which has attained to great popularity in Brooklyn as elsewhere, will give three concerts under the auspices of the Brooklyn Institute, Tuesday, January 7; Saturday, February 8, and Friday, March 14. The programs are to be the same as those which the Flonzaleys will play in New York and Boston.

Other important announcements by the Brooklyn Institute follow:

Efrem Zimbalist, Russian violinist, Thursday evening, November 14.

Leopold Godowsky, in piano recital, Thursday evening, November 21.

George Harris, Jr., American tenor, and Carrie Bridewell, American contralto, in joint song recital Thanksgiving matinee (November 28).

Mischa Elman, violinist, in recital Thursday evening, December 12.

Gottfried Galston, the Munich pianist, in recital, Thursday evening, December 19.

Clara Butt, the English contralto and Kennerley Rumford, English baritone, in joint recital, January 16, 1913.

Marie Rappold, of the Metropolitan Opera Company, is to appear in recital Thursday evening, January 23.

Elena Gerhardt, in recital, Thursday evening, January 30.

Leon Rains, the American basso, in recital, Thursday evening, February 13.

Yolando Mero, the Hungarian pianist, in recital, Thursday evening, February 27.

Louis Persinger, the American violinist, in recital, Thursday evening, March 13.

Mr. and Mrs. Henry Holden Huss, in piano and song recital, Thursday evening, March 27.

Alessandro Bonci in recital, Thursday evening, April 3. Slezak, the Bohemian tenor, is to sing in Brooklyn, with the Brooklyn Saengerbund, Sunday, March 2, and this concert is also under the Institute auspices.

The Brooklyn Orchestral Society, of which T. Bath Glasson is musical director, is to give three concerts at the Academy of Music, Sunday afternoons, November 17, January 26 and March 9.

Besides Mr. Figue, those engaged to give musical lectures include, Daniel Gregory Mason, Thomas Whitney Surette, and Thomas A. Humason, Charles P. Scott and Arthur Rowe Pollock. Lectures on the Boston Symphony programs are to be delivered by Louis C. Elson, of Boston; Daniel Gregory Mason, of New York; N. J. Corey, of Detroit, and Carl Figue, of Brooklyn.

Arnold Volpe will again instruct the Brooklyn Institute classes in orchestral playing; these classes are for both sexes. There will be thirty Monday evenings, beginning October 7, at the Art Building in Montague street.

Wilbur A. Luyster and Carl G. Schmidt are in charge of the Brooklyn Institute Sight Singing classes.

The Metropolitan Opera Company will give a series of performances at the Academy of Music, on Tuesday and Saturday evenings. Dates will be announced soon.

Closing Ovation for Edouarde.

At the final concert by Carl Edouarde and his band at the Arcade, Asbury Park, N. J., on Sunday evening, September 8, this popular leader was tendered a magnificent ovation lasting ten minutes following the playing of "Auld Lang Syne," which was given as a final encore. There was a record audience in attendance which responded enthusiastically to the musical ministrations of this splendid organization, which has been winning favor along the famous boardwalk in proportion to the time it has been there; in other words, the longer they played the more they were appreciated and liked.

Edouarde was a success because he had the ability and the personality. His band was first class in every respect and his programs were varied to suit the taste of every one. On this occasion the auditorium was crowded and a large throng gathered outside on the boardwalk to listen. The enthusiasm was so spontaneous and marked that Edouarde was compelled to grant from two to four encores after every number on the program. Old favorites were requested at such a rapid rate that the librarian was kept busy during the entire evening. It is hoped by a very large majority of the residents and visitors at Asbury Park that the commissioners will re-engage Edouarde for next season and it is certain that if they do the Arcade will be the most popular place in Asbury.

For the last weeks of the engagement Mabel Broadbent Acheson, of Denver, and a talented pupil of Baernstein-Regneas, the eminent New York vocal instructor, has been the chief soloist. Miss Acheson disclosed a fine voice, under excellent control and well trained. Her work grew in favor day by day and delighted the audience to such an extent that her engagement was extended to the close of the season.

Alda in Ohio.

Frances Alda has been engaged by the Orpheus Club, of Toledo, as the soloist for its opening concert of the season on October 13. Two nights later the prima donna will be the soloist at the first concert (October 15) of the Woman's Music Club of Lima, Ohio. Frances Alda is growing steadily in fame and there is a rapidly increasing demand for her in concert all over the country.

Madame Alda's concert tour, under the direction of Frederic Shipman, will open October 7, but will be limited to eight weeks owing to the diva's Metropolitan Opera engagement, which covers the months of December, January and February. At the close of her opera season Madame Alda will make another eight weeks' concert tour.

Van York Studios Open.

Theodore Van York announces the opening of his studios, 434 Fifth avenue, New York, for the season. Voice trials may be had by appointment only. Mr. Van York has just completed a successful summer session and the coming winter promises to be even more fruitful than last.

DEATH OF COLERIDGE-TAYLOR.

[London Daily Telegraph.]

We regret to announce that Samuel Coleridge-Taylor, one of the foremost of English musical composers of the present day, died from pneumonia at his residence at Thornton Heath last evening, after a few days' illness. He was in his thirty-eighth year.

While on his way to the Crystal Palace on Wednesday last Mr. Coleridge-Taylor was taken suddenly ill with what appeared to be a fainting attack. He was at once conveyed back to his home, where he was found to be seriously ill. Two doctors and two nurses were in attendance upon him up to last night, when in spite of all medical skill he died from acute pneumonia.

Mr. Coleridge-Taylor, whose most famous composition is his cantata, "Hiawatha," to the music of which a part of Longfellow's poem is set, was of mixed racial origin. His father was a West African negro, who practised as a doctor at Croydon, and who married an Englishwoman. Displaying a high order of musical talent as a boy, Samuel Coleridge-Taylor learned to play the violin, and at the age of ten joined the choir of St. George's, Croydon. Later as an alto he sang in the choir of St. Mary Magdalene, Croydon. In 1891 he entered the Royal College of Music, Kensington, with the intention of becoming a violinist. Finding, however, that he was more attracted by composition, he gave up the violin and devoted himself to creative work. He won a scholarship in composition in 1893, and then studied the art for five years under Sir Charles Stanford. Some of the youth's orchestral compositions of that period were actually produced by Sir Charles, and in 1896, one of them, a symphony, was given in the St. James' Hall under Sir Charles Stanford's direction. A work for clarinet and strings, which had been played at the Royal College in 1895, was also given in Berlin by the Joachim Quartet. Another composition was performed at the Gloucester Festival in 1898. Shortly afterward Mr. Coleridge-Taylor wrote the first part of his musical adaptation of "Hiawatha," completing the three parts of it in two consecutive years.

"Hiawatha's Wedding Feast," the first section of the trilogy, was performed at the Royal College in 1898, and this was the crowning triumph of the young man's student career. "The Death of Minnehaha" was brought out at the North Staffordshire Festival in the autumn of 1899, and the third part, "Hiawatha's Departure," was performed by the Royal Choral Society at the Albert Hall on March 22, 1900. The overture to the whole work was heard for the first time in the following May. "Hiawatha" enjoyed a great and immediate success, which no other of Mr. Coleridge-Taylor's compositions equalled.

There is a rhythmical freshness and a sweet tunefulness in that work which captivated the public at once. It is as free from academic taint of any kind as it is devoid of affectation or fashionableness. Indeed it may be said to have brought a new "note" into English music, something undoubtedly derived from Coleridge-Taylor's curiously mixed ancestry. Of African rhythms or folk music pure and simple there is here no trace; it is personal to the core, and although it expresses no deeply original point of view, yet its independence set the composer more or less apart from his contemporaries. Probably, on the strength of "Hiawatha" alone, the musical historian of the future will place the Anglo-African midway between the older and the younger English schools of today.

Mr. Coleridge-Taylor accepted a series of commissions for festival works, including "The Blind Girl of Castél-Cuillé" (Leeds, 1901), "Meg Blane" (Sheffield, 1902), "The Atonement" (Hereford, 1903), and "Kubla Khan" (Handel Society, 1906), and each composition was favorably received. He also composed incidental music for various dramas produced at His Majesty's Theater in London. These were "Herod" (1900), "Ulysses" (1901), "Nero" (1902), and "Faust" (1908), the author of the plays being in each case Stephen Phillips. In all Mr. Coleridge-Taylor's published compositions reached the opus number of fifty-nine, and among them were a volume of twenty-four negro melodies for the piano, the "Danse Nègre" and "Four African Dances." He was appointed conductor of the Handel Society in 1904, and was a professor of composition at Trinity College.

He married, in 1899, Jessie Fleetwood, of Walsley, there being one son and one daughter of the marriage. The boy bears the name of Hiawatha.

Samuel Coleridge-Taylor, whose name so closely resembled that of one of the greatest of English poets, was an enthusiastic student of English poetry. He was in the habit of absorbing his favorite poems, making himself thoroughly acquainted with their meaning, spirit and rhythm, and then he gradually evolved the music appropriate to the theme. He was always a very exacting critic

of his own work, and would sometimes rewrite a page of music twenty times before being satisfied with it. He spent a year over the orchestration of "The Atonement," the work which is illustrative of incidents in the life of the Redeemer. He was of opinion that the negroes of West Africa have a great capacity for music, although he could not speak from experience, having never visited his father's native country. Nevertheless, he took a very great interest in negro music, and he studied and wrote about it from a scientific point of view. His work was greatly appreciated in America, and a Coleridge-Taylor Musical Society, whose members are all negroes, exists in Washington.

It may be recalled that in 1904 Mr. Coleridge-Taylor crossed the Atlantic to conduct a performance of the choir that bears his name, and its members greeted him with an ode beginning, "O, thou illustrious one, whose genius, as the sun, illumines our race." For the Norfolk (Conn.) Festival in 1910 he wrote an orchestral rhapsody on negro melodies. Undoubtedly he was the first person of negro birth to achieve fame as a creative musician. The distinguishing characteristic of his work is orchestral coloring, and although this richness of effect has largely accounted for his popularity, it was obtained without the sacrifice of any of the essential qualities of enduring music.

Mr. Coleridge-Taylor believed that taste and capacity for music in England had greatly improved in recent years, and his own work must be regarded as adding lustre to the history of musical composition in this country. That his career, already so fruitful, should have been cut off while he was at the height of his artistic power, is a tragedy whose pathos will be universally recognized.

As recently as last autumn the London Choral Society produced his setting of Alfred Noyes' "A Tale of Old Japan," in Queen's Hall, a work which is remembered with pleasure by those who were present on that occasion. Between the composing of "Hiawatha" and "A Tale of Old Japan" the artist's inspiration had paused a little at times, and this last work was hailed by many as a return to his old skill.

Gunn Appraises Ziehn.

Bernhard Ziehn's influence was most widely felt in Germany through his many contributions to the musical press of that country as well as through his several published works. Of these the most important was his work, "Harmony and Modulation," which placed the study of musical theory on a genuinely scientific basis. Such men as Hugo Kaun and Frederick Stock confess that their compositions have been importantly influenced by the study of this work.

As a critic of the German theorists of the nineteenth century, Ziehn performed a significant service in dissipating the cloud of arbitrary and absurd tradition which cumbered the progress of the art. The blunders of biographers and historians were assailed by him with equal impartiality, and although he resided modestly in remote Chicago he became a recognized authority for Germany on all questions of musical history and theory.—Glen Dillard Gunn in Chicago Tribune.

Another Honor for Schumann-Heink.

Caldwell, N. J., one of the most beautiful and rapidly growing towns in the country, elected Madame Schumann-Heink an honorary citizen, Tuesday night of last week, when the great contralto sang in the Presbyterian Church there for the benefit of the Grover Cleveland Birthplace Memorial Fund. Cleveland was born in Caldwell in a house that stands on the main street, near the Erie Railroad. To preserve this home and the grounds surrounding it, a number of patriotic citizens organized. The famous singer's home at Singac overlooks Caldwell, and as soon as she was asked to assist she offered to give a recital, which netted over \$1,000. The voice of the singer was in fine condition and she sang in her usual magnificent style and received several hearty ovations.

Tonight (Wednesday) Madame Schumann-Heink opens the season in Calgary, Alberta, Canada.

Persinger Debut with Philadelphia Orchestra.

Leopold Stokowski, the new musical director of the Philadelphia Orchestra, has chosen the Bruch G minor concerto as the work which Louis Persinger will play at his debut with the Philadelphia Orchestra at the pair of concerts scheduled for November 1 and 2. Persinger is booked for an extended tour. His European appearances have won international fame for this gifted violinist of American birth.



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Matzenauer Due in New York December 1.

Margarete Matzenauer, the contralto of the Metropolitan Opera Company, is due to arrive in New York about the 1st of December. With her will come her husband, Ferrarri-Fontana, the tenor, whom she married this year. Before sailing for New York he will sing the role of Tristan

appear on the program with her. In March and April, 1913, Madame Matzenauer will make a concert tour on which Signor Ferrarri-Fontana will accompany her.

Matzenauer, who was engaged for the season at Buenos Aires this summer, injured herself by a fall on the stage, and as she had to remain for several weeks, she decided to cancel the contract and return to Europe and take the



MADAME MATZENAUER AND HER HUSBAND, SIGNOR FERRARRI-FONTANA.

ten times in Bologna. Very likely New Yorkers will hear Ferrarri-Fontana this season in recital or concert, if not in opera. He has been described as an artist of heroic style, with a large repertory in the French and Italian operas.

The great contralto, whose first appearance in New York last winter proved one of the musical sensations of the year, as well as one of the very agreeable surprises, is to be heard in a song recital in Carnegie Hall some time next winter or spring; it is very possible that her husband will

"cure" in preparation for her season in New York. This singer, with the magnificent physique and magnificent voice, now is fully restored to health.

Last year Madame Matzenauer achieved her greatest successes in America as Amneris in "Aida," Brunnhilde in "Die Walküre," Waltraute in "Die Walküre," Kundry in "Parsifal" and the Nurse in "Ariane et Barbe-Bleue." These contrasting roles give some indication of her wonderful versatility.

ST. PAUL MUSIC.

St. Paul, Minn., September 14, 1912.

Director Walter H. Rothwell, of the St. Paul Symphony Orchestra, and Mrs. Rothwell, sail for America, September 20, on the Red Star Liner Lapland.

The departure of Katharine Hoffmann, the charming and musicianly accompanist of Madame Schumann-Heink, for the East last week, where she joined the singer, who shortly starts on tour, was a source of great regret to the former's many friends here. Mrs. Hoffmann's brother, Edward Collins, recently returned from abroad, and who also goes on tour with Schumann-Heink as solo pianist and who has been visiting his sister at her home here, departed with her.

A distinguished visitor to St. Paul during the past fortnight was Mary Peck Thompson, of Chicago, who was widely entertained by a host of friends and admirers. She was heard in a group of songs at a small and informal musicale while here, greatly to the delight of those who were privileged to be present. Three or four of Miss Thompson's pupils who went from Minneapolis and St. Paul to Chicago to study with her have fine church positions in the Twin Cities and are recognized singers in the local musical life of both cities. Miss Thompson returned to Chicago yesterday to reopen her studio for the season.

The sale of season tickets for Mrs. Snyder's fine series of artist recitals to be given here this fall and winter is progressing rapidly and already the demand is said to be very great. The series opens October 14 with Olive Fremstad as the attraction.

The Schubert Club is nobly holding back its announcements for the coming season until the local orchestra has secured 500 extra patron subscribers, and will assist in a ten days' campaign toward that end which begins here next week. The guarantors of the orchestra while more than willing to continue their generous support, even to a larger extent than hitherto if necessary, feel that the time has arrived when an increase of patron season subscribers is desirable. The only announcement so far made by the Schubert Club is the coming under its auspices of the Flonzaley Quartet this fall.

The sale of season seats for Lima O'Brien's series of matinee musicales at the St. Paul Hotel is reported to be progressing favorably. Miss O'Brien has suffered a setback through the sudden death of her mother a few days ago.

The Minneapolis School of Music.

MINNEAPOLIS, Minn., September 14, 1912.

Gertrude Reeves, pianist, who has just returned from a three years' course with Herr Teichmueller, of the Leipzig Conservatory, is announced to appear in recital Saturday morning, October 12, at 11 o'clock.

Ruth Anderson, violinist, assisted by Wilma Anderson-Gilman, pianist, gave a recital for the faculty hour Saturday morning, September 14.

Rose Davis, pianist, pupil of Signa C. Olsen, assisted by Robert Davis, violinist, will appear in recital Monday evening, September 16, at 8 o'clock.

Ruth Bell, a graduate of the class of 1911-12, supervisor's course, has accepted a position in New London, Ia. Lillian Wright, pianist, graduate of the class of 1909-10, has accepted a position with the Fargo Conservatory.

Violin pupils of Ruth Anderson are announced to give a recital on the evening of September 20. Those participating are: Grace Workman, Master Sam Maslon, Paul Harrison, Mr. O'Connor, Kalman Jelenik. Genevieve Brombach, pupil of Wilma Anderson-Gilman, will assist.

The evening dramatic class, under the direction of Charles M. Holt, began Monday evening, September 9. The registration in the dramatic department is already much larger than usual and Mr. Holt plans to put on several important productions this year, including one or two plays of Ibsen and one Shakespeare.

Holding's New Stradivarius.

Franklin Holding, the young American violinist, returned from Europe on Monday of this week on the steamer Prinz Friedrich Wilhelm, bringing back with him his new Stradivarius. Holding's season opens at the Maine Music Festivals.

Musicians' Club Reunion.

The Musicians' Club, of New York, held its annual autumn reunion last night (Tuesday) at the club rooms on West Forty-fifth street. A report will be published in THE MUSICAL COURIER next week.

Georg Schneevoigt will conduct fourteen concerts at Helsingfors (Finland) this winter.

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Carl Back, Tells Plans for Guilmant Memorial.

William C. Carl returned on the Lusitania Friday from his annual European tour, and when met by a representative of THE MUSICAL COURIER was enthusiastic over his



WILLIAM C. CARL.

summer holiday. Carl returns in the best of health and has extensive plans for his approaching season at the Guilmant Organ School and concert tours this winter. While in Paris he was entertained by the family of the late Alexandre Guilmant, and delegated by them as chairman of the American committee for the monument to be erected in Paris in memory of the great French organist. The site selected is at the side of the Palais du Trocadero, where M. Guilmant played for many years, and where his fame as the greatest organist of his day was first made. The monument will be designed by Allau, and the work executed by Corneille Theunissen, the famous sculptor. M. Bourdais, architect of the Palais du Trocadero, has already given permission for the site, and work will soon be commenced. The French committee comprises the great artists of France, and the American committee soon to be formed will include many of our leading musicians from New York to California. All the musical clubs of the country will be interested in the movement. Concerts and recitals will be arranged, and in New York City a gala performance will be organized, at which artists from the Opera will participate. Guilmant during his three tours here did much to popularize organ music, and to bring it to the front. His name is known the country over, and it is a rarity to find a recital program without one of his compositions on it. Carl had several conferences in Paris, and with Felix Guilmant, Maurice Aliament and Madame Victor Loret (members of the family) completed the final arrangements regarding the American committee. The movement will without doubt meet with a hearty response in this country, and it is estimated that a large sum will be realized to perpetuate the memory of the great organist, beloved the world over, by his many friends and admirers in America.

"Did you meet any of the French organists?"

"Yes," said Mr. Carl. "I had a visit with Joseph Bonnet, without a doubt the foremost organist in France today. M. Bonnet came from his summer villa at Arcachon especially to see me in Paris. This young artist, who has a most engaging personality, will soon visit America. I predict a phenomenal and instantaneous success. In Europe he is in constant demand. For instance, his engagements this fall include tours in England, Germany, Austria, Bavaria and Hungary, then a return to Paris for festival services at St. Eustache, where he regularly plays, and for the Conservatoire concerts, where he replaced M. Guilmant as organist. Early in the new year he returns for another English tour, then to Prague, Austria and Belgium before the Lenten season. Bonnet is about to publish another set of twelve pieces for the organ. One will be in memory of the Titanic's heroes. At the time of the disaster he was playing in England. At the conclusion of the concert the audience sang 'Nearer, My God to Thee,' after which he improvised upon the theme for a full half hour. In speaking of it he said: 'I was never so impressed in my life, and so much so that I have put down on paper a part of the improvisation, which will now be published in the forthcoming collection.' Bonnet is writing an elaborate concert piece for my American

tour, based on American themes, which interest him very much. He is a fluent writer, and his music is already widely played in this country. While abroad I received the manuscript of a morceau de concert composed for me by Christian Kriens, the Dutch composer. This piece is written on modern lines, and is highly effective and brilliant. It will be an important addition to organ literature and covers thirty-two pages of manuscript. I will soon produce it in New York."

"Did you hear any music in Paris?"

"Yes," said the American artist; "at the Russian Church I attended an impressive service. The work done by the choir is absolutely remarkable, and regarding it I will have more to say later on. In London I was interested while attending one of the Queen's Hall Popular Concerts, conducted by Sir Henry Wood, to observe the attitude of the audience. There were fully 4,000 persons in the hall. At the conclusion of the first part of the program, devoted to Bach, Mozart and Beethoven, fully one half of the audience left the hall and did not remain for the second part, which contained several lighter numbers by modern writers. To me it spoke volumes for the musical taste."

"Did you secure many novelties this year?"

"I have not for a long time returned with so much of interest. The Baron Ferdinand de la Tombelle has dedi-

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cated to me a set of three pieces in the Gregorian mode, and each is interesting. He has also furnished me with much valuable material to incorporate in the "Life of Guilmant" which I am writing. One letter of Guilmant regarding the great G minor fugue of Bach is of special value, and I have the original with me in my portfolio. In London Sir Frederick Bridge honored me with special attention, and through him I secured some excellent works which are new to this country. John E. West, the well known composer, also presented me with several interesting compositions. In fact, I have enough new music to keep me busy for a long time to come. In England a movement is already on foot to secure the position of city organist at St. George's Hall, Liverpool, for Edwin H. Lemare, and his friends are already confident of success. The corporation council desire to have the position filled by competition, but Mr. Lemare's friends hope to avoid this and have him named as the successor to the late Dr. Peace.

"What are your plans?"

"I shall be in town most of the time prior to the re-opening of the Guilmant Organ School, October 8. During the season I shall introduce several important innovations which I think will greatly enhance the value of the course. At the "Old First Church" the choir will be re-organized at once, and elaborate arrangements made for the services of the winter."

"Will you concertize?"

"Yes, I will play many concerts, and in addition to my New York series will travel extensively, and inaugurate a number of the new organs now in course of construction."

With this the busy organist excused himself and hurried away to fill an appointment.

Luckstone's Profitable Summer.

Isidore Luckstone is still teaching at his summer home, Highmount, in Ulster County, N. Y. Among the professionals who have studied with him during the holiday months were: Lambert Murphy, of the Metropolitan Opera Company; Earl Cortwright, Helen Hunt, Mr. and Mrs. Eric Dudley, Cora G. Chamot, of the Ithaca (N. Y.) Con-

servatory of Music; Frances E. Oldfield, of Illinois College, at Jacksonville, Ill.; G. E. Rasely, J. H. Rattigan, Mr. and Mrs. Edgar E. Paul, of Baltimore, and Marguerite Starell, who is to concertize this season under the management of Foster & David.

Mr. Luckstone expects to begin his autumn term at his New York studio about October 1.

Baernstein-Regneas Pupils Give Charity Concert.

Charity called upon Merced de Piña, a pupil of Mr. Regneas, a few weeks ago and asked her to arrange a concert for St. Luke's Parish, Sea Cliff, L. I., on Sep-



MERCED DE PINA, MR. ROGER-DE BRUYN, MARIA LORENZ.

tember 5. She immediately enlisted the aid of two other Regneas pupils, the tenor M. Roger-De Bruyn, and Maria Lorenz, mezzo-soprano. Between them they prepared a brilliant program, including two original acts, which aroused the spectators to great enthusiasm. One of these, called "Scena Italiana," by Miss de Piña, presented M. Roger-De Bruyn and herself as a peanut and postal card vendor respectively. It gave them the opportunity of singing several well known operatic arias, and ended with the idea of selling their wares to the audience. A leap over the footlights into the orchestra found the large audience very responsive, and the concert funds generously increased by the sale of peanuts and real Italian postcards.

The other scene, the combined work of M. Roger-De Bruyn, Merced de Piña and Maria Lorenz showed the authors as "Three Dutch Kids" in highly realistic costumes. It was the last number and in it they sang typical Dutch ditties, ending with an effective good night song, so that the final curtain dropped on a picture of the three fast asleep. This the audience cheered as most appropriate.

Violin, vocal and piano solos—the latter by Umberto Martucci, the well known operatic accompanist, completed the program. The evening lasted until 11.30, owing to the demand for encores, and was declared the most artistic ever given in Sea Cliff.

Mr. Roger-De Bruyn, Miss Lorenz and Miss de Piña are all professional pupils of Mr. Regneas, Miss de Piña having recently been engaged for the coming season by the Montreal Grand Opera Company. She has a mezzo-alto voice of wide range and rich quality, which is enhanced by her dramatic talent. Mr. Roger-De Bruyn is a lyric operatic tenor, with a large repertory in readiness, and is well known for his artistic singing and the warmth of his voice. Miss Lorenz possesses a mezzo-soprano voice of very rare quality and expects to do public work this coming season.

Busy Pittsburgh Artists.

From Pittsburgh comes the announcement that Marie Stapleton Murray, soprano, and Blanche Sanders Walker, solo pianist and accompanist, are in happy contemplation of a successful season. They have concerts booked up to April, 1913, with musical organizations and educational institutions through the Middle West and South that insure the financial success of their venture. Artistically a continuance of the successes of the past season will satisfy the most exacting. In the vacation season now closing there has been little idle time for either. Mrs. Walker was in demand as accompanist to the soloists of the Pittsburgh Festival Orchestra at Schenley Garden Concerts, Pittsburgh, while Mrs. Murray was filling her second season as soloist at the Chautauqua (N. Y.) Assembly, where she added to her former successes in oratorio, concert and recital.

CHICAGO

CHICAGO, Ill., September 14, 1912.

The Musical Art Society, of which Arthur Bissell is president, and Eric Delamarter, conductor, will be reduced this year from fifty voices to thirty-six. The Musical Art Society will be made up nearly exclusively of professionals and the selection of the best voices will enable Director Delamarter to give exceptionally good programs. During the season two operas will be given with members of the Musical Art Society, the cast and chorus being made up solely of members of that organization. Herman Devries, the vocal teacher, who has given such operas as "Faust," "Romeo," "Carmen," the second act of "Samson and Delila" at the Auditorium; "Cavalleria Rusticana," the second act of "Manon," the two first acts of "Don Giovanni" and the first act of "Mireille" at the Music Hall, and "Mignon" at the Illinois Theater, has been chosen as coach and stage director of the operatic performances, which will be conducted by Eric Delamarter, musical director of the Musical Art Society, critic, both musical and dramatic, of the Inter-Ocean, beside being an all around musician. The performances as well as the concerts given by the Musical Art Society this season will take place at the Fine Arts Theater.

Wendell Heighton, the indefatigable manager of the Minneapolis Symphony Orchestra, passed through Chicago last week en route from the East, where he booked the Minneapolis Orchestra in the leading cities of the East, including Philadelphia, Boston, Buffalo and New York City. As ever, Mr. Heighton is sanguine over the success that has been won by the orchestra under the direction of Emil Oberhoffer, and also showed his pleasure at the galaxy of stars engaged to appear this season with the orchestra.

Theodore S. Bergey, director of the Bergey Chicago Opera School, informed the writer that upon his return from Europe last week he and Mrs. Bergey were undecided as to the place of abode for the winter. "Looking over the last issue of THE MUSICAL COURIER during the run of the train between Elkhart and Chicago," said Mr. Bergey, "I saw a large ad of the Congress Hotel and Anex and on reaching the station I made up my mind that we would make our home at the Congress Hotel, where I am now residing." Speaking about Mr. Bergey it might be mentioned that this office has received the London Standard containing a long interview with Mr. Bergey, who is quoted as saying that "London has the

best musical schools and that it will soon become the musical mecca of American students of grand opera." For some reason unknown to the writer Mr. Bergey, who has a school in Chicago, is always singing the praises of foreign instruction. On several previous instances this writer has taken exception with Mr. Bergey and upon reading the article in the Standard called up Mr. Bergey and asked him to come to this office. He visited here last Thursday and his answer to the inquiry of the representative of THE MUSICAL COURIER as to his reason for booming European training was, "Don't mistake me. I help those who help me. As you know, I dare say I don't need any help and my time has, so far, been always fully occupied and I have followed the European custom of sending the pupils I cannot accommodate to some other teacher, not indirectly associated with my school, whom I think deserving. In Europe all the teachers are trying to help each other instead of cutting each other's throat as is the custom in Chicago. During my stay in European countries I had several opportunities of getting musicians, principally vocal teachers, who expressed their desire to see me established in their locality, adding, 'We will help you, Mr. Bergey; we will show you around and make you feel at home in this country.' They introduced me to many wealthy Americans, took me to theaters and even to dinner, tried in a way to make my stay over there delightful, and the above mentioned are principally the reasons for which I proclaim European teachers better colleagues than those we have here. I also think European training is better than the schooling received in America. Naturally, there are many exceptions to the rule. There are very good schools in America, very good teachers are to be found in the States just as there are good and bad teachers in Europe. But, generally speaking, I advise my pupils to finish their musical instruction in Europe."

Complaints from practically every line of business indicates that the unseasonable torrid ten days of September just passed have kept hundreds of thousands of people from the South and Southwest away from Chicago and caused the fall buying in every line to suffer materially. The hot weather did not, however, affect those who wanted to commence the study of music. The forty-seventh annual season of the Chicago Musical College opened last month with the largest registration ever recorded in that institution and every member of the faculty teaching the full quota of lesson hours. Madame Birnbaum was born in Osterode, Prussia. She filled many important concert engagements at an early age and when Joachim heard her play the violin in Berlin the great master perceived her remarkable talent and from that time on took an active interest in her artistic progress. She was placed under the instruction of Prof. Johann Kruse and later under Prof. Carl Markees. Following this she became a pupil of Joachim. She played with eminent success with the Philharmonic Orchestra in Berlin. She was awarded the Mendelssohn prize and the Joachim prize and established a splendid reputation as a concert artist in the principal cities of Europe. Madame Birnbaum was a favorite pupil of Joachim and assisted him with his students.

Carolyn Louise Willard is enjoying the balance of her vacation in her country home at Union City, Mich., on the St. Joe River, until October 1, when she will be at her studio in the Fine Arts Building weekly. Miss Willard will come to Chicago every Monday. On her way back from the coast she stopped long enough at her brother-in-law's, who has a ranch in Colorado, to go hunting, and on Labor

Day she came out victorious with a large number of prairie dogs that she killed.

The Beethoven Trio, composed of Jeannette Loudon, pianist; Otto B. Roehrborn, violinist, and Carl Brueckner, cellist, has been engaged to appear before the University of Illinois, September 23, at Champaign, Ill.

Edithe Roberts, soprano, who made a tour of the South under R. E. Johnston last season, has located in Chicago. The Briggs Musical Bureau will handle all bookings for Miss Roberts between Buffalo and Denver. The Briggs Bureau will cover the same territory for concert work by Eleanora de Cisneros and Mabel Riegelman, of the Chicago Grand Opera Company.

The Fine Arts Theater, formerly Music Hall, announces its opening for September 30, with Wolf-Ferrari's "Secret of Suzanne," which will be given with Alice Zeppilli as Suzanne, Costa as the Count and Daddi as the Servant. The one act opera will remain on the billboard of the Fine Arts Theater for one week.

George Hamlin, who has been spending the summer at Lake Placid, in the Adirondacks, will return to Chicago on September 18. He has prepared new concert programs and new operatic work during the summer vacation.

Leon Sametini, one of the most prominent, if not the most gifted violin virtuosi, and ward of the Queen of Holland, has been secured for the position of musical director and head of the violin department of the Chicago Musical College. Mr. Sametini is little known in America because of the fact that his concert activities have been limited to European musical centers. He was born in Rotterdam, Holland. He received his first lessons under his uncle and afterward studied under De Bruyn (now concertmaster in Germany), Tohni, Eldring, and at the age of fifteen received a scholarship from the Queen of Poland to study in Prague under Professor Sevcik for two years. While in Prague he went to the Conservatory, which he afterward left with the highest award, and immediately was engaged to play at one of the big Philharmonic concerts. His success was so great that upon his return to Holland Queen Wilhelmina presented the violinist with an expensive violin. In Prague the daughter of the great Wieniawski took great interest in Mr. Sametini and induced him to go to London. In London, with the assistance of Madame Melba, he was immediately taken into the most exclusive musical circles and made a triumphant tour of England, Scotland, Wales and Ireland. In 1908 he toured Australasia and was engaged three times in succession with Sir Henry Wood's orchestra in England. Mr. Sametini comes to the Chicago Musical College to occupy a position held by some famous violinists—Emil Saurer, S. E. Jacobsohn, Hugo Heermann, Bernhard Listemann and Alexander Sébald.

Elsie de Voe, pianist, and Cyril Dwight Edwards, baritone, gave a concert at the Hotel Sherman, Wednesday evening, September 4, before a large assemblage, meeting with complete success in an exacting program.

The American Conservatory began its twenty-seventh season on Monday, September 9, with a very large registration which was especially gratifying, considering the torrid weather. Almost all of last year's instructors have been re-engaged and are actively at work. Henriot Levy has returned from an enjoyable sojourn in Europe, including a four day visit with Godowsky in Ischl, Austria. Victor Garwood will open his course of lectures of musical history on Saturday afternoon, September 21, and Mr. Hattstaedt will deliver his first lecture before the Normal class on the same day. The first recital of the season will take place Saturday afternoon, October 5, at Kimball

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Hall. A series of unusually attractive musical recitals is being arranged by President Hattstaedt. Adolf Weidig has just completed a symphonic suite and form movements during his vacation.

The following eulogy was especially written for THE MUSICAL COURIER by Kenneth M. Bradley, director of the Bush Temple Conservatory, and for several years a student of the late Bernhard Ziehn:

Bernhard Ziehn, a giant among men in the world of philosophy and music, a many sided man of rugged strength and child-like gentleness, has passed from the shores of sounds to the realms of silence.

We who knew and loved him mourn our loss, but rejoice in having known this man who lived so remote from the world, which will ever profit by the fruits of his labor. By his colossal genius, his untiring labor and courageous honesty he climbed the heights of Parnassus and upon its summit planted a beacon light which will ever glow, making smoother the pathway of his followers.

Reaching near the three score years and ten he died, not an old man, but in the zenith of his power. Young in zeal, ripe in achievement. He loved and sought only the truth; he abhorred the false.

While every serious musician must deeply deplore our loss, we doubt if the world is yet ripe enough to accord to this great thinker the high rank which will be assigned him when we have better realized the debt we owe.

The life of Bernhard Ziehn will ever remain a benediction. The world is poorer because he has passed beyond, but the world is richer because of his sojourn with us.

Ever he will appear as the master of the feast, calling, "Friend, come up higher."

(Signed) KENNETH M. BRADLEY.

The Bush Temple Conservatory has opened with a larger enrollment than in any previous season. Kenneth M. Bradley, director of the school, states that in spite of the large enrollment the high standing of the students enrolled was most gratifying to him. Due to the large number of pupils enrolled a larger faculty has been secured by the Bush Temple management, and also the number of studios has been increased on a big scale. Harold von Mickwitz, who has been added to the faculty this year, has brought with him many talented students. The Bush Temple Conservatory's dormitory has proved to be a great success. Every room has been secured for the season. The school announces that the plans are now drawn for a new dormitory and hope to have it completed for inspection on or about May 1, 1913.

Mrs. Stacey Williams, one of the most prominent vocal teachers in Chicago, has had for many years great success as an instructor. Many of her numerous singers are having appearances thereby reflecting credit on her method and their achievements have drawn others into her clientele. The success of Mrs. Williams has brought many full fledged professional singers to her credit who are well known on the concert platform. This season she will give two musicales each month in her studios in Kimball Hall, one of an informal nature and the other for the general public, when a pretentious program will be given and artist pupils presented. Prominent among Mrs. Williams' pupils are: Maydell Campbell, daughter of former Governor Campbell, of Texas; Mrs. Willie Mae Colley, one of the most widely known sopranos in the State of Texas; Mrs. Jordan Morris, prominent as a vocal teacher in Austin, and Lester Brenizer, son of Dr. Brenizer, of the Texas State Capitol. Mrs. Williams begins her teaching season with sixty lesson periods arranged for each week. Her musicales, both socially and artistically, are a feature of Chicago's musical life, and a certain prestige attaches to those pupils who are privileged to take part in them.

Sibyl Sammis-MacDermid, the soprano, and James G. MacDermid, composer, have returned from a remarkable Chautauqua tour of 136 engagements in Wyoming, Colorado, Nebraska, Kansas, Oklahoma and Texas. It is estimated that 150,000 people heard their recitals and enthusiasm was at high pitch wherever these artists appeared. The theory that a lack of musical appreciation prevails in these centers was exploded in the experience of Mr. and Mrs. MacDermid, and the fact that artists of repute are being sought for the Chautauqua platform is an evidence of the demand for a better class of music. Mr. MacDermid's songs were featured on the tour and gained an enormous popularity. The three latest publications, "If I Knew You and You Knew Me," "The Song that My Heart is Singing" and "Heart o' Me," as sung by Mrs. MacDermid, received a perfect presentation and an enthusiastic reception. The largest audiences greeted them at Cheyenne, Wyo.; Guthrie, Okla.; Enid, Okla. and Waxahatchie, Tex.

A special violin scholarship worth \$320, under the personal instruction of the violinist, Leon Sametini, is offered by the Chicago Musical College. Mr. Sametini has just been engaged by Dr. Ziegfeld and he will arrive in this country for the first time the latter part of this month. Applications for this scholarship will be accepted until October 1.

RENE DEVRIES.

Gerard Wins More Laurels Abroad.

Frederic Gerard, the young American violinist, has been earning more laurels abroad. He sends an extract from the Paris letter of the Journal de Lyon in the French Review of Music referring to a concert given in Lyons, France, as follows:

I will close by praising the very artistic program given by Frederic Gerard, assisted by Louise Mazzoli and Henri Schidenhelm. Mr.



FREDERIC GERARD.

Gerard, who is a pupil of Jacques Thibaud, although somewhat hampered possibly by the tradition of the Grieg sonata, could give full play to his talent in the Mozart concerto in B flat minor; he showed in the aria of Fiorillo and the Saint-Saëns' "Havanaise" a truly intellectual interpretation and seriousness of style which dis-

dains all clap-trap effects; he has a beautiful tone, particularly in the medium lower register; he will probably not believe me when I assure him that he possesses already the charm and impeccable virtuosity of his master.

When Mahler Engaged Cahier.

Madame Cahier is proud of the fact that she is of American birth, though she naturally has a warm place in her heart for the people who have proved themselves such staunch friends and ardent admirers. Madame Cahier's debut in Vienna was made under Gustav Mahler, and her story of how she was engaged by the distinguished conductor is amusing, and as follows:

"With my husband I had come up from the South, and though there had been some correspondence with Mr. Mahler, nothing had been settled. I was anxious, however, to sing for him. In the hotel to which we went from the train, I went to the writing room to attend to some correspondence, and as I passed to a desk, laid my furs on a table littered with newspapers. Presently a man entered, and searching for a certain paper, calmly lifted my furs and started to put them aside. American like I became angry, though without just cause, and snatching the furs rather rudely remarked, 'I can look after my own furs, thank you.' Presently two other men with scores under their arms entered, and from their conversation I soon discovered to my dismay that it was Gustav Mahler himself I had spoken to so brusquely.

"My husband appeared, and I explained the situation. Somewhat dubiously he approached Mr. Mahler and explained that Madame Cahier was here. 'Good,' said the conductor, turning to me, 'I will hear you at once.' 'Impossible,' answered my husband. 'She is fatigued after a long journey.' 'I cannot hear her then,' said Mahler, and he left the room abruptly. Half an hour later, however, he sent a note arranging a hearing for the next day. I went and he heard me sing two bars. 'That will do,' he interrupted, 'I engage you.' And I was the sixty-third contralto he had heard that week. I was proud, I can tell you."

Dortmund plans to make a municipal organization of Director Hüttner's Philharmonic Orchestra.

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NEW ARENA IN TORONTO TO BE DEDICATED NEXT MONTH.

A Musical Festival Lasting an Entire Week with Artists of International Renown to Inaugurate the Temple Seating 7,000.

Toronto, Canada, the home of the celebrated Mendelssohn Choir, is to have a week of music, beginning October 7, that promises to throw several other musical festival towns into the shade.

The new Arena on Mutual street is to be dedicated with a series of concerts and operatic excerpts by artists of international renown and a large orchestra under the leadership of Naham Franko, of New York. R. E. Johnston, who after this must be hailed as the "musical field marshal," is furnishing all the artists, some of whom are from his own bureau and others contracted for through their personal managers.

It is estimated that the land and building of the new Arena cost \$500,000, and for a city of Toronto's size that is extraordinary. The building has a seating capacity of



R. E. JOHNSTON.

7,000, and the acoustics are said to be wonderful. Naham Franko paid a visit there, and while inspecting that building someone suggested that he play a violin solo, and this was done with the happiest results.

Among the principal men concerned in this movement to provide Toronto with a great auditorium for concerts and civic meetings are J. H. Dalton, a wealthy citizen, and L. Solman, manager of the Royal Alexandra Theater in Toronto.

Now for the artists and some hint about the programs and the dates. There will be six evening concerts and Wednesday and Saturday matinees on the following dates: Evening concerts, October 7, 8, 9, 10, 11 and 12; matinee, October 9 and 12.

Franko and his orchestra of at least sixty men will appear at each of the eight concerts, and besides the orchestra numbers this organization will furnish the accompaniments for the singers and instrumental soloists.

The sopranos engaged for the festival, in alphabetical order, are: Olive Fremstad, Johanna Gadski, Felice Lynne, Charlotte Maconda, Alice Nielsen, Marcella Sembrich and Yvonne de Treville.

The contraltos are Rosa Olitzka, the Russian prima donna, formerly of the Metropolitan Opera Company, and Jeske Swartz, of the Boston Opera Company.

The tenors are Dan Beddoe, Orville Harrold, Paul Morenzo and Alfredo Ramella, the last named of the Boston Opera Company.

Johnston's array of baritones includes Giuseppe Campanari and Antonio Scotti of the Metropolitan Opera Company, Rodolfo Fornari of the Boston Opera Company, and Dr. Fery Lulek, a new baritone who sang with success in Newport the past summer. There are also two basses, Jose Mardones and Luigi Tavecchia, both of the Boston Opera Company.

Albert Spalding, the American violinist, and Arturo Tibaldi, the English violinist, are the two principal instrumental soloists.

Fabio Rimini, one of the musical directors of the Boston Opera Company, will conduct the operatic acts to be given with scenery and costumes from the Boston Opera Company.

The programs have not yet been completed, but the artists chosen for the different nights and matinees will appear as follows:

MONDAY EVENING, OCTOBER 7.

Nahan Franko and his orchestra of sixty men.

Soloists.

Alice Nielsen, soprano of the Metropolitan and Boston Opera Companies; Orville Harrold, the famous tenor; Jeske Swartz, contralto of the Boston Opera Company; Alfredo Ramella, tenor of the Boston Opera Company; Jose Mardones, basso of the Boston Opera Company; Rodolfo Fornari, baritone of the Boston Opera Company; Luigi Tavecchia, basso buffo of the Boston Opera Company; Fabio Rimini, conductor of the Boston Opera Company; Arturo Tibaldi, English violinist.

Miss Nielsen and her operatic concert company will present a fifty-minute arrangement of the opera, "Il Barbiere di Siviglia."

Cast.

Rosina Miss Nielsen
Berta Miss Swartz
Almaviva Mr. Ramella
Figaro Mr. Fornari
Basilio Mr. Mardones
Don Bartolo Mr. Tavecchia

At the piano: Fabio Rimini

TUESDAY EVENING, OCTOBER 8

Nahan Franko and his orchestra of sixty men.

Soloists.

Johanna Gadski, soprano of the Metropolitan Opera Company; Rosa Olitzka, Russian contralto; G. Campanari, baritone of the Metropolitan Opera Company; Arturo Tibaldi, English violinist.

(Madame Gadski and Madame Olitzka will sing a duet from "Aida.")

(Madame Gadski, Madame Olitzka and Mr. Campanari will sing a trio from "La Gioconda.")

WEDNESDAY AFTERNOON, OCTOBER 9.

Nahan Franko and his orchestra of sixty men.

Soloists.

Orville Harrold, tenor; Yvonne de Treville, coloratura soprano; Albert Spalding, great American violinist.

(Miss de Treville and Mr. Harrold will end the program with the "Romeo et Juliet" duet.)

(In the middle of the program Miss de Treville will sing Gounod's "Ave Maria" with violin obligato played by Mr. Spalding.)

WEDNESDAY EVENING, OCTOBER 9.

Nahan Franko and his orchestra of sixty men.

Soloists.

Felice Lynne, soprano; Rosa Olitzka, contralto; Daniel Beddoe, tenor; G. Campanari, baritone of the Metropolitan Opera Company; Arturo Tibaldi, English violinist.

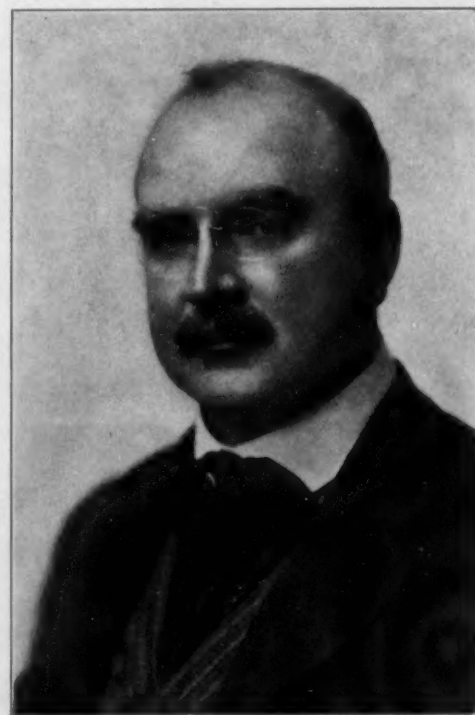
(Miss Lynne, Mr. Beddoe and Mr. Campanari will end the program with the trio from "Faust.")

THURSDAY EVENING, OCTOBER 10.

Nahan Franko and his orchestra of sixty men.

Soloists.

Olive Fremstad, soprano of the Metropolitan Opera Company; Charlotte Maconda, soprano; Rosa Olitzka, contralto; Daniel Beddoe, tenor; Dr. Fery Lulek, baritone; Arturo Tibaldi, English violinist.



J. H. DALTON.

Of Toronto, who runs the great festival.

(Madame Fremstad and Madame Olitzka will sing the duet from "Lohengrin.")

(Madame Maconda, Madame Olitzka, Dr. Lulek and Mr. Beddoe will end the program with the "Rigoletto" quartet.)

FRIDAY EVENING, OCTOBER 11.

CONCERT PROGRAM.

Nahan Franko and his orchestra of sixty men.

Soloists.

Alice Nielsen, soprano of the Metropolitan Opera Company; Antonio Scotti, baritone of the Metropolitan Opera Company; Arturo Tibaldi, English violinist.

(Miss Nielsen and Mr. Scotti will sing the duet from "Don Giovanni.")

Miss Nielsen and her operatic concert company will present a fifty-minute arrangement of Puccini's "Madama Butterfly" in concert form with full orchestra.

Cast.

Madama Butterfly Miss Nielsen
Suzuki Miss Swartz

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SATURDAY AFTERNOON, OCTOBER 12.
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Soloists.

Marcella Sembrich, coloratura soprano, formerly of the Metropolitan Opera Company; Paul Morenzo, tenor; Arturo Tibaldi, English violinist, and Herbert Sacha-Hirsch.

SATURDAY EVENING, OCTOBER 12.
CONCERT PROGRAM.

Nahan Franko and his orchestra of sixty men.

Soloists.

Felice Lynne, soprano; Yvonne de Treville, coloratura soprano (first soprano); Charlotte Maconda, soprano (second soprano); Rosa Olitzka, contralto; Daniel Beddoe, first tenor; Paul Morenzo, second tenor; Dr. Fery Lulek, baritone; Arturo Tibaldi, English violinist. (Miss de Treville, Mr. Beddoe and Dr. Lulek will sing the trio from "Faust.")

(Madame Maconda and Madame Olitzka will sing the duet from the "Marriage of Figaro.")

(Madame Olitzka and Mr. Beddoe will sing the duet from "Il Trovatore.")

(At the end of Part I, Miss Treville, Madame Maconda, Madame Olitzka and Mr. Beddoe, Dr. Lulek and Mr. Morenzo will sing the sextet from "Lucia.")

Marie Dressler in comedy recitations with Nahan Franko's full orchestra and comedy operatic solos.

The cost of taking these artists to Toronto will be about \$35,000, but some one connected with the festival will make money, as in the first mail 1,127 orders were received for course tickets at \$8 each.

Laura Maverick Returns to New York.

Laura Maverick, the contralto, has returned to New York after a summer spent on her 10,000 acre ranch in



LAURA MAVERICK.

Texas and a six weeks' sojourn in Mexico, where she devoted much time to the study of Mexican songs. She uses several of these delightful compositions in her repertory which are an unusual innovation and have met with marked favor.

In August, Miss Maverick was married to Carl Hahn, a violoncellist of note who has been the conductor of the San Antonio Symphony Orchestra and several musical clubs in Texas for the past several years.

Beginning in November Laura Maverick and Carl Hahn will make a joint recital tour of ten weeks under the management of L. M. Goodstadt. The bookings include universities, clubs and schools in the South, in Texas and the Middle West. After the holidays they will be heard in New York, Boston, Philadelphia and Washington, as well as on a short Canadian tour.

Mahler's eighth symphony will soon be heard in Hamburg.

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GREATER NEW YORK

NEW YORK, September 16, 1912.

Gerrit Smith is no more, but his memory and his works and deeds will live many years. The present writer grieves, with hundreds of others who found him a good friend. No more tactful, warm hearted, generous man ever lived in the musical profession of America. What he accomplished in a life of activity is known to all informed on musical affairs. The Manuscript Society as well as the American Guild of Organists, were children of his brain. He planned the work, advised as to details, and had that particular kind of executive ability which found others to do the drudgery. At the Saratoga (N. Y.) State Music Teachers' Convention in 1900 he caught instant attention by asking the question, "What should be the proper size of a church organ?" and replying to it by saying "What should be the proper size of a man's hat?" When all the officers but the secretary-treasurer and himself had left, after the convention, he was the one who smoothed over impending trouble with a local officer of the association whose conduct of financial matters was unsatisfactory. An organist of an up-State city who came to the metropolis to live, introduced himself to Dr. Smith some days before Guilman's organ recital at the Old South Church, and when Dr. Smith caught sight of him at the church just before the recital, he took the trouble to seek him out and invite him to sit in the organ gallery with a few distinguished guests. He was one of the few in the musical profession who could "talk on his feet," and his easy manner and apt way of hitting the point at issue will not be forgotten. His carriage was graceful and an indefinable charm of speech and manner were his. As toastmaster at musical banquets he was simply inimitable. Not a week will pass but he and his sayings and doings will be in somebody's mouth; and July 21 will ever mark the anniversary of the death

of one who was most dear to many of us. Let us love his memory; it is little enough!

Clarence Dickinson has been appointed professor of sacred music at Union Theological Seminary, succeeding the late Dr. Gerrit Smith. Mr. Dickinson has returned to town from his summer outing in the Berkshires and is engaged on the programs for the coming season of the Mendelssohn Glee Club, the Brick Church Choir, and on a number of arrangements for mixed chorus and for male voices, of ancient, traditional Christmas songs, which are to be brought out in the series of Dr. Dickinson, published by Novello (H. W. Gray & Co.). Although plans for the winter's work at the seminary are, necessarily, still somewhat indefinite, Mr. Dickinson will follow Dr. Smith's custom of giving a series of organ recitals, open to the public. Beside the regular courses in history of music, hymnology, etc., he purposes to present a general course on the evolution of the organ, illustrated with lantern slides; the development of organ music, illustrated by recitals; the standard oratorios, folksong and carols, sacred music and art, great intellectual, social and religious movements as reflected in their hymns (religious poetry), art and philosophy.

Mr. Dickinson played the following program at his recital for the National Association of Organists, Ocean Grove, to an audience of five thousand people:

Fantasia Theodore Buebeck
Trio in F Johann Ludwig Krebs (1713-1780)
Discant on the chorale, Freut euch ihr lieben Christen,
Benedict Ducia (1480-1540)
Waldweben Richard Wagner
Prelude and fugue on B-A-C-H Franz Liszt
Berceuse Clarence Dickinson
Toccata Le Froid de Mireaux (1791)
Norwegian War Rhapsody Christian Sinding

Louis Arthur Russell announces in an interesting booklet issued this fall the opening of his studios in Manhattan and Newark. The Carnegie Hall studios (Normal Institute) are conducted especially for the instruction of teachers and professional students, the courses of study including classes in pianoforte fundamentals, vocal culture, harmony analysis, pedagogy, ensemble singing and sight reading, interpretation, concert repertory, etc. Mr. Russell has a special course for the correcting of false vocal habits, repair of strained voices, etc., and for hand culture for

pianists. "The Russell Books" are made the basis of music study and supply the practice material for both pianists and vocalists in their study. Particulars of all departments may be had of the secretary at Carnegie Hall, Manhattan, or College of Music, Newark, N. J.

The Grand Conservatory of Music, 20 West Ninety-first street, began its thirty-ninth year on September 15. The well known merits of this institution for thorough instruction, together with being the only music school to receive the special distinction by act of Legislature to confer the regular university degrees (Chapter 352 of the Laws of the State of New York of 1884), recommend it to serious and ambitious students. The directors have been compelled to add several well known masters to the faculty to meet the ever greater demand of the Grand Conservatory of Music enrollment. The present season will be the second under the able management of Beatrice Eberhard, Mus. Doc., as president, who gave up a career as a great violin virtuoso to devote her entire time to keeping the Grand Conservatory up to the high standard set by her father, Dr. Ernst Eberhard, the founder and first president of the institution. Dr. Eberhard's work as a pioneer will be long remembered by musicians, and his daughter bids fair to equal his enviable record.

John W. Nichols, the tenor, will take charge of his class in vocal at Columbia University this month, and also open his studio at 330 West Fifty-eighth street. Owing to the numerous demands in recital and oratorio work, Mr. Nichols is obliged to accept but a limited number of pupils of decided talent, and his available time for teaching during the coming season is now pretty well taken.

Trinity Church, and the fine old remodeled organ there, now played by Moritz E. Schwarz—what memories it evokes! John P. Morgan played it in the 70s, and when his little daughter, Geraldine (now Mrs. Benjamin Roeder), played a violin solo in the screened choir loft, some of the folks below thought it was a wonderful new stop just added. Every Wednesday noon from September 4 of this year to June 25, 1913, Mr. Schwarz will give recitals on the instrument. Programs of the thirty-one recitals may be obtained of Mr. Schwarz on application. Today (September 18) he will play:

Wedding Hymn Woodman
Andante, op. 49 Mendelssohn
Caprice Guilman
Barcarolle in B flat Faulkes
Toccata in F Bach

Emma A. Dambmann (Mrs. Hermann G. Friedmann), the contralto, has issued a tasteful circular announcing resumption of vocal lessons Monday, September 23, at her studio, Hotel Calumet, 340 West Fifty-seventh street. Flattering press notices attest her success as a teacher and singer are included, and the folder is ornamented by a handsome large photograph of herself. A list of last season's pupils includes the names of several who have begun artistic careers, singing for social and musical clubs, in private, recitals, etc.; These include Margaretta Campbell, Gertrude Gugler, Helen Hoffman, Claire Runkel, Ethel Walsh, etc. Many of her leading pupils do professional work, and may be engaged through her for musicales, clubs, drawing room affairs, concerts, choir work, etc.

Christian Kriens, violinist and composer, and Eleanor Foster Kriens, pianist, have removed to a new location, 345 West Seventieth street, telephone 2223 Columbus, where they will reopen their studios for the season on October 1. Classes in piano, violin (from rudiments to concert appearances), harmony and composition will be continued as formerly, and every Thursday from 4 to 6, ensemble classes in duets, trios, quartets, etc., will be inaugurated under the personal direction of Mr. Kriens.

Eugenie Pappenheim, the well known vocal teacher, pioneer singer of Wagnerian roles in America, teacher of some of our leading singers in concerts, opera and church, has returned from a summer spent in the mountains, and resumed instruction at her residence-studio, 101 West Seventy-eighth street, telephone 7048 Schuyler.

F. X. Arens, the conductor of the People's Symphony Orchestra (first concert Sunday, October 27, 1912), president of the Manuscript Society, of New York, and teacher of vocal music, resumes teaching Monday, September 23, at 308 West Fifty-sixth street. Last week's issue of THE MUSICAL COURIER shows that Mr. Arens had decided luck as a huntsman.

Willard G. Ward, basso cantante (his wife is Kate Stella Burr), has made an exhaustive study of Italian, French and German works, together with Scotch and Irish groups of songs, enabling him to give a varied and ar-

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tistic program, as extensive as the occasion may require. The present writer indorses the following quotation from his circular.

Mr. Ward has an unusual vocal equipment in the possession of phenomenally high tones not common to the average basso cantante, and an enunciation clear and carrying; while the fascinating combination of clean-cut brilliance and a markedly sympathetic quality is so peculiarly charming as to invariably win for him encores and return engagements.

418 Central Park West, New York City.

Private wire, 7972 Riverside.

The Wirtz Piano School, established 1898, 202 West 123d street, near Seventh avenue, begins the sixteenth year with unusually brilliant prospects. Solo and ensemble playing, methods, theory and accompanying are successfully taught by Mr. and Mrs. Wirtz and assistants.

Irma McCloskey, soprano, substituted very acceptably at the Central Baptist Church, F. W. Riesberg, organist and director, the past month. She is a ready reader and quick learner, and is making excellent progress under the artistic vocal guidance of Wilfred Klamroth. Antonia Sawyer is her manager.

The Ziegler Institute for Norman Singing, at 1425 Broadway (Metropolitan Opera House), announces that Gardner Lamson, known and valued both abroad and in America, has consented to become co-director of the institute with Anna E. Ziegler, its founder. Two new features of the season will be the opening of a dramatic department for training of the speaking voice and acting by W. Brewer Brown, the English expert in that line; the other new department is the opera choruses for practice and general instruction in voice use, semi-weekly, under the leadership of Charles D. Albert, the conductor of the American Philharmonic Orchestra, who received his training directly from Mahler and Dvorák. The juniors of the institute who brilliantly passed the examination in June before a professional board of examiners, and who sang with such easy tone production—all in two-octave range without a flaw—start the next grade work the first week in October. The Seniors have all been placed in positions, but will from time to time between their engagements continue studying repertory at the institute. Bertha Fingau will teach German, Madame Tiff French, Signora Saunell Italian, Miss Palmer stage and classic dancing, and Daisy Frances Foster will assist in coaching. For the board of directors elected annually, Edward Bergé and Dr. Blumgarten will take the places of Mr. Henius and Dr. Ewald. As Madame Ziegler works entirely on normal lines, the students receive regular instruction in hygiene from Dr. A. S. Blumgarten.

A Bernhard Ziehn Appreciation.

CHICAGO, Ill., September 14, 1912.

To The Musical Courier:

The following eulogistic criticisms—a few out of many—would alone stamp Bernhard Ziehn and his work as great, and we should be proud that for nearly forty years the United States of America has been his home:

Theodore Thomas—"Ziehn is the greatest living authority."

Hans von Bülow—"Ziehn is the greatest theorist of music in the world."

Otto Lessmann (Berlin)—"Ziehn's 'Manual of Harmony' is the work of a genius."

Professor Reimann—"I recommend these books of Ziehn for every teacher or pupil, every master or disciple of music."

Theodore Thomas also once remarked: "I have met one man from whom I can always learn—Bernhard Ziehn!"

That Bernhard Ziehn has spent these many years quietly searching after and accumulating knowledge, leaving us three works which will suffice for half a century to come, "Manual of Harmony," "Five and Six Part Harmonies," "Canonical Studies," is a fact that should be known by every musician in this country, for a thorough knowledge of Ziehn's works, by men of talent, should place us on a level with any other country in the world. It is needless to mention his many distinguished disciples; their names are legion. As this good and great man now has passed away I feel that this small tribute is due to him.

A DEVOTED PUPIL AND FRIEND.

Boston Symphony in New York.

The New York dates of the Boston Symphony Orchestra this season will be: Thursday evenings, November 7, December 5, January 9, February 20, March 20 and Saturday afternoons, November 9, December 7, January 11, February 22 and March 22.

Prenez Guard.

William J. Guard, general press representative of the Metropolitan Opera House, arrived from Europe last week.

Grace Hall Riheldaffer in the West.

Grace Hall Riheldaffer, the Pittsburgh soprano, has filled engagements in the West during the summer. After singing in several cities in Ohio she appeared at two concerts in Jefferson, Ia., August 11 and 12. While in Jefferson the accompanying picture was taken. Last week Mrs.



1, The Rev. William Spurgeon, of London; 2, William Rainey Bennett, of Chicago; 3, Grace Hall Riheldaffer; 4, Charles Francis Giard, the accompanist; 5, 6 and 7, members of Matherwax Bow Quartet; 8, Paul Stielman, director; 9, Mrs. Dick.

Riheldaffer sang at Winona Lake, Ind. This week the singer is visiting friends in New York and vicinity.

Gay and Zenatello's Forthcoming Season.

The announcement that Giovanni Zenatello, the noted Italian tenor, will open the season with the Chicago-Philadelphia Opera Company, will be received with enthusiasm by music lovers. M. Zenatello will sail from Cherbourg with his wife, Maria Gay, on October 16. He will make his first appearance this season in "Aida" in Philadelphia, October 31. His interpretation of Rhadames is well remembered by opera goers as being a most telling and beautiful performance.

Maria Gay, whose dramatic singing is always a brilliant

event of the operatic season, will also make her first appearance this year, in the same performance, as Amneris.

At the opening of the Boston Opera House, November 25, these two artists will join the Boston Opera Company. M. Zenatello and Maria Gay have spent the summer abroad automobiling and enjoying the pastoral peace of their villa in Spain. Friends say that they are both in splendid health and spirits and are looking forward to their return to America with sincere delight.

Alda with the Philharmonic Society.

Frances Alda has been engaged as soloist for the first concert of the New York Philharmonic Society to be given to the members who secured the Pulitzer gift by their contributions. The concert, which will take place November 19, will be given at the Waldorf-Astoria.

In this connection it is interesting to note that Madame Alda is the only artist who sang with the Philharmonic Society last season to be re-engaged this season, as it is almost an unwritten law with the society that the same soloists are not to be engaged successive seasons. As Madame Alda had two appearances with the Philharmonic last season the diva may well regard the compliment of being chosen for a concert of such import to the society as a tribute to her lovely voice and charming personality.

Ross W. David Returning.

Ross W. David, the vocal teacher of New York, writes that after a wonderful summer of sight seeing and study he and Mrs. David will return from Trieste, Austria, September 14, on the steamer Martha Washington, and will arrive in time to open his studio in Carnegie Hall, October 1. Mr. David also says that he now has the secret of Oscar Seagle's wonderful singing, which will be of great advantage to him in his future work; also that his sister, Marion David, will remain in Paris for a year to play for Seagle in his concert work, and for his artist pupils. She is also to play for Mrs. Le Grand Reed in London. While in Paris, Miss David will study voice placement and perfect herself in the French language.

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OBITUARY

Marie LaSalle Rabinoff.

Cablegrams from London last week reported the death in that city of Marie LaSalle Rabinoff, the singer, and wife of Max Rabinoff, the Russian musical manager. Madame Rabinoff died Tuesday, September 10, in a hospital after an operation. She was twenty-six years old.

Because of what seemed extraordinary talent and beauty of voice, several wealthy women in New York, including Mrs. Otto Kahn and Mrs. William K. Vanderbilt, Sr., interested themselves in the young singer when she first came from the West. A large sum of money was raised and she was sent to Italy, where she lived with the Blue Nuns, while she pursued her studies with Lombardi. Before going to Europe Miss LaSalle (the real name of the singer was Jessie Richmond) had met Mr. Rabinoff and the acquaintance having ripened into love, they were married in 1911. The singer then appeared as Madame La Salle-Rabinoff at the Royal Opera in Berlin and with the Boston, Philadelphia-Chicago companies in this country. This season she was to have toured Mexico and South America under her husband's management.

The body of the singer is to be sent to America and the remains will be interred at her old home in Beatrice, Neb.

Emily Beale McLean.

Emily Beale McLean, wife of the Washington (D. C.) and Cincinnati newspaper publisher, died at her summer home in Bar Harbor, Me., Monday, September 9. As a leader of society Mrs. McLean showed herself sincerely interested in music; her musicales in Washington and at the beautiful Maine home were events to which guests looked forward with pleasure, for the artists were always of high rank. During her long residence in Washington, Mrs. McLean dealt personally with several New York musical managers, and these with the artists, and the musical world generally, as well as the world of society, will

mourn this charming woman. Death was due to pneumonia.

The late Mrs. McLean was the daughter of an army officer, and she was popular in Washington society at the time she married the Cincinnati newspaper owner. Her sister is the wife of the present Russian Ambassador at Washington. Besides the husband and sister, Mrs. McLean is survived by a son, Edward Beale McLean, who married Evelyn Walsh, a daughter of the multi-millionaire mine owner.

Henry T. Chapman.

Col. Henry T. Chapman, for many years a member of the New York Stock Exchange, who died at his home in Brooklyn, 340 Clinton avenue, Sunday of last week, from a complication of diseases, was one of the charter members of the Tonkünstler Society. In the first years of the society, Colonel Chapman attended the musicales, and some of the meetings were held at his house. Besides music, he was greatly interested in pictures and long was known as a connoisseur. He was one of the founders of the Brooklyn Institute of Arts and Sciences and a former president of the Rembrandt Club.

Colonel Chapman was seventy-five years old. His title of Colonel was honestly earned, as he was one of the organizers of Company G of the Thirtieth Regiment of Brooklyn and served as Major during the Civil War. At the close of the Rebellion he was elected Colonel of the Fifty-sixth Regiment and later served on the staff of Gen. John R. Woodward. Colonel Chapman leaves a widow, four sons, two grandsons and six granddaughters.

Louis Morris Lillenthal.

Dr. Louis Morris Lillenthal, who was widely known as a cantor in the synagogues of this country, died Wednesday, September 11, at his home in Borough Park, New York. The deceased founded the Harlem Institute and helped to establish the Temple of B'nai Jehuda in New York.

Toronto Fighting for Festival Tickets.

Late Monday afternoon of this week R. E. Johnston received a second telegram from J. H. Dalton, one of the men behind the new musical movement in Toronto, in

which the New York manager is informed that the single seat ticket sale for the coming music festival, on Monday morning, attracted a single line of people an entire block long. The subscription sale for the first week amounted to \$10,560.

Outline plans of the festival, at which the new arena will be dedicated, will be found on another page of this issue of THE MUSICAL COURIER.

Letters at The Musical Courier Offices.

There are letters at these offices addressed to Marie Maurer, Inez Grenelli, and Gustave Kobbe.

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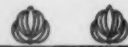
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